



**MORE PAGES –
MORE FEATURES**

SEPTEMBER

FPI  25c

HIT PARADER

A CHARLTON PUBLICATION

**THERE NEVER WAS A NIGHT
SO BEAUTIFUL**

MY FRIEND

HERNANDO'S HIDEAWAY

SOMEBODY ELSE'S LOVE SONG

LEAVE IT TO YOUR HEART

**GILLY GILLY OSSENFEFFER
KATZENELLENBOGEN
BY-THE-SEA**

JOEY

SKINNIE MINNIE

SOMEDAY

GREEN YEARS

THANK YOU FOR CALLING

THE HAPPY WANDERER

CRAZY 'BOUT YA BABY

HIT AND RUN AFFAIR

THE HEART OF A FOOL

SWAY

THE MAN UPSTAIRS

POINT OF ORDER



JONI JAMES

In This Issue

CONTEST – Win A Date With Tommy Mara
Eddie Fisher Picks His Favorite Record
Betty Madigan – Rising New Star

YOURS

FOR ONLY



These
stunning
21
CHRISTMAS
CARDS

**YOU WON'T BE ASKED
TO RETURN THEM—
THEY'RE REALLY YOURS
WHEN YOU MAIL
COUPON BELOW**

**JUST TO PROVE HOW A FEW SPARE HOURS CAN
EARN \$50.00 IN CASH!**

Never before a "get-acquainted" offer to match this! We want to prove you'll find it easy as pie to take orders for exquisitely-designed CHRISTMAS CARDS. And also show how quickly you can make \$50.00 in cash profit — and even more — just by spending a few hours now and then taking orders from your friends, neighbors and others. So here's the astonishing offer we're making.

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YOURS TO SHOW FRIENDS AND OTHERS—AND ALL YOU OWE IS JUST 1c

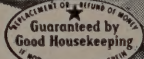
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ONLY ONE TO A FAMILY! LIMITED OFFER!

Naturally, this offer is strictly limited. Also includes additional Greeting Card Assortments ON APPROVAL, together with complete MONEY-MAKING PLAN and FREE Personalized Imprint Samples. But you must hurry—offer may not be repeated.

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FOR
YOUR GROUP!**

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ARTISTIC CARD CO., INC.

543 Way St., Elmira, N. Y.

I accept your wonderful offer. Send your sample assortments ON APPROVAL, plus ONE BOX OF CHRISTMAS CARDS for which I owe you the special introductory price of only 1c. Also include FREE Personalized Imprint Samples. I'm sincerely interested in making money in spare time.

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Address _____

City & Zone _____ State _____

☐ Check here for Special FUND-RAISING Plan for church, club or organization.

The HIT PARADER BAND WAGON OF

A Charlton

TOP TUNES

Feature

GREEN YEARS

DON REID ARTHUR ALTMAN

If I could turn back the pages of time
When my hopes were as high as the sky
When time was a turtle too slow for
my dreams
And I was too anxious to fly.

Green years where did you run to
Wonderful green years where did you fly

Your April kiss made me feel spring
would always live on
But youth is a dreamer
And when I awoke my springtime was gone

Wise men say that love is the secret
Of springtime in Autumn when April has passed

Oh where will I find such a lover at last

And recapture the rapture of those
ever green years.

Copyright 1954 by Harms, Inc.

SOMEBODY ELSE'S LOVE SONG

NORMAN KAYE ETHEL MARSH

The melody's pretty the words are divine

But somehow something went wrong
For my favorite waltz has turned out to be

Somebody else's love song.

It all seemed so innocent
When she took his hand
And glided across the floor
Not once did I realize
That this was the end
That she wasn't mine anymore.

Last Sunday I passed the church
And heard all the songs
I've heard at weddings before
The organ was playing my favorite waltz
As the bride and groom came out the door.

Copyright 1954 by Rush Music, Inc.

LONELY DAYS

(And Nights More Lonely)

TOM MOORE DANNY HURD

Lonely days and nights more lonely,
Since my loved one went away;
Longing for my one and only,
Through the night and through the day.

Daytime memories returning,
Make each hour eternity,
But with night-time's silent yearning
Time stands still, oh,
Will there always be lonely days
And nights more lonely,
Till my love comes back to me?

Copyright 1954 by Egan Music Inc.

MY FRIEND

ERVIN DRAKE JIMMY SHIRL

My Friend is the King of all Kings,
And yet my Friend walks beside me.
My Friend rules the earth and the sun,
And yet my Friend stops to guide me.
My Friend takes my hand, just when

all appears in vain,
And makes it plain, through joy or pain,

He'll remain my Friend.

My Friend tells me life is a road,
And though it ends at the bending,
My Friend tells me then,
There's a road beyond this road that's unending

Someday when I walk up the happy
road that lies around the bend
Who will there be to welcome me?
my Friend!

Copyright 1954 by George Paxton, Inc.

LEAVE IT TO YOUR HEART

KERMIT GOELL FRED SPIELMAN

Leave it to your heart to tell you
When the one you love comes along,
Leave it to your heart to tell you.
Your heart won't tell you wrong.
Never let your head decide you,
Never mind what people may say.
Leave it to your heart to guide you,
Your heart won't go astray.
Don't start wondering if and how and why.

While you're wondering, love can
pass you by.

When you feel that urge compel you,
Then you'll know the answer is "yes."
Leave it to your heart to tell you
And you'll find happiness.

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I ENVY

RALPH CARE FRED STEVEN STAN BRENDERS

I'm not the kind to be jealous,
Ev'ry one to his happiness,
But since this romance befell us,
There is something I must confess.

I envy the rose that is close to your heart,

How lucky the rose is

To be so close while we're apart.

I envy the moonbeam that kisses your lips,

But if you'd kiss me tenderly,

The world would envy me.

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THERE NEVER WAS A NIGHT SO BEAUTIFUL

JOHN ROX

There never was a night so beautiful
As this night here with you under the stars

No music ever was so danceable,
No one as romanceable as you are.
There never was a night so beautiful.
It seems I'm on the planet Mars;
And yet, they say it's not unusual
For people to feel this way,
The way I do.

They say it happens when the one you love loves you.

Copyright 1954 by Broadcast Music Inc.

SOME DAY

BRIAN HOOKER RULOLF FRIML

Some day you will seek me and find me

Some day of the days that shall be.
Surely you will come and remind me
Of a dream that is calling
For you and for me.

Some day when the winter is over

Some day in the flush of the Spring

My soul shall discover,

The soul born for her lover,

The man with the heart of a King.

Copyright 1925 by Famous Music Corporation

IN A GARDEN OF ROSES

MARY JANE BABBITT

In a garden of roses, we waltzed, dear,
that night,

With a lovers' moon shining like silver
so bright;

When an old fortune teller by chance
there we met,

Said that love, like the rose,

Hides its thorns, don't forget.

How I laughed when she said it,

I never dreamed we'd part,

Your false kiss is the thorn

That has broken my poor heart.

Pretty roses, oh, roses, my love story
ends,

For tonight in the garden,

She wed my best friend.

Copyright 1953 by Goday Music Corp.

HAPPY DAYS AND LONELY NIGHTS

BILLY ROSE FRED FISHER

With the parting of the ways,

You took all my happy days

And left me lonely nights.

Morning never comes too soon,

I can face the afternoon,

But oh, those lonely nights.

I feel your arms around me,

Your kisses linger yet,

You taught me how to love you,

Now teach me to forget!

You broke my heart a million ways,

When you took my happy days

And left me lonely nights.

Copyright 1928 by Advanced Music Corp.

Swim!
Sun!



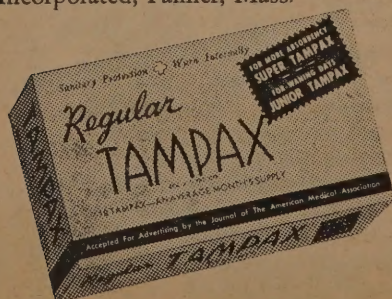
Lie
on the
beach!

Tampax won't "show" on "those days"

Tampax and bathing suits were made for each other! You can scarcely think of a bulky external pad in connection with today's sleek suits, but Tampax is different. It's *internal* sanitary protection — is actually invisible, once it's in place.

Tampax and sun-bathing were made for each other! The hotter it gets, the more need for Tampax. For this modern sanitary protection actually *prevents odor from forming!* And you'll surely be delighted to learn that Tampax never chafes or irritates. The wearer doesn't even feel it!

Tampax and beaches were made for each other! Yes! you can even go swimming while wearing Tampax. Think what that means during vacation days. You don't even need to worry about taking along extra protection. A whole month's supply of Tampax can be slipped into the purse. Then, too, (and this is important!) Tampax is very easy to dispose of. Get a package *this month!* At drug or notion counters. 3 absorbency-sizes: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising
by the Journal of the American Medical Association

HIT PARADER

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Charlton
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ED KONICK Ass't Editor
CHAD KELLY, EILEEN McGRATH Art Directors
ED BAKER Publicity

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HIT PARADER published monthly by Charlton Publishing Corporation. Editorial and executive offices: Charlton Building, Derby, Conn. Entered as second class matter April 24, 1943 at the post office at Derby, Conn., under the Act of March 3, 1879. Subscription \$3.00 yearly. Price per copy 25 cents. No. 10, September, 1954. Copyright 1954 by Charlton Publishing Corp. Printed in U.S.A. Not responsible for loss or non-return of unsolicited manuscripts. songs. Authorized for sale in the U.S. possessions and Canada only.

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HERNANDO'S HIDEAWAY

RICHARD ADLER JERRY ROSS

I know a dark secluded place,
A place where no one knows your
face,
A glass of wine, a fast embrace,
It's called Hernando's Hideaway! olay!
All you see are silhouettes,
And all you hear are castanets,
And no one cares how late it gets,
Not at Hernando's Hideaway! olay!
At the Golden Fingerbowl or any place
you go,
You will meet your Uncle Max and
ev'ryone you know
But if you go to the spot that I am
thinkin' of,
You will be free to gaze at me and
talk of love!
Just knock three times and whisper
low,
That you and I were sent by Joe,
Then strike a match and you will
know,
You're in Hernando's Hideaway; olay!
Copyright 1954 by Frank Music Corp.

JOEY

HERB WIENER JAMES J. KRIEGSMANN
SALMIRS-BERNSTEIN

Jimmy kissed me in the springtime,
Tommy kissed me in the fall;
But I remember only Joey,
Joey kissed me not at all.
Jimmy sang the sweetest love songs,
Tommy watched me hopefully
But I remember only Joey,
Joey stole my heart from me.
Ev'ry now and then Joey wandered by
And I wished that he would stay;
Then I breathed a sigh
And I wondered why he never even
looked my way.
Jimmy always sent me flowers,
Tommy often did the same;
But I remember only Joey,
Joey made me change my name.
Copyright 1952 by Lowell Music Corp.

THERE MUST BE A REASON

BENNY DAVIS TED MURRY

There must be a reason for raindrops
to fall,
There must be a reason why mountains
are tall,
And why are the stars in the sky
There must be a reason why.
There must be a reason for rivers to
flow,
For beautiful trees and for flowers that
grow,
And why have the birds wings to fly
There must be a reason why.
The changes from season to season,
The dawning that brings a new day,
These wonders must all have a reason,
It was intended that way,
There must be a reason for falling in
love,
It must have been planned up in
heaven above
And why are we so much in love, you
and I
There must be a reason why.

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Canada.

HIT AND RUN AFFAIR

DON ROSELAND RAY CORMIER MEL VAN

I really thought I knew it all
Concerning sweet romance
'Cause when it came to pretty girls
I'd always take a chance
I felt that I could handle love
With just a little luck
Then all at once you hit me
Like a ten ton diesel truck.
Hit and run hit and run,
You left me crying there,
Wasted love, a victim of a hit and run
affair
Had your fun now you're done,
My bleeding heart is bare
Couldn't see that it would be
A hit and run affair.

The way that Grant took Richmond
Was the way you captured me
You roped me and you tied me
I was helpless as can be
You told me pretty stories
And you said you'd never stray
You picked me up and knocked me
down
And then you ran away.

You taught me quite a lesson
And I never will forget
You really had the laugh on me
But I'll get even yet
Somebody else will come along
And do the same to you
And I will have my sweet revenge
When you are crying too.
Copyright 1953 by Duchess Music Corp.

WHISTLE AND I'LL DANCE

IRVING GORDON

Just whistle and I'll dance
Call me and I'll advance
Beckon and I'll run
Your wish it will be done
And should you have the slightest
inclination
For the moon or just a littel star
Darling I'd reach up without
hesitation

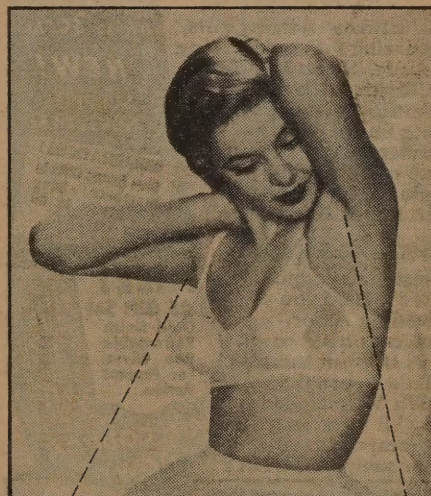
There you are
There's music in your glance
Just whistle and I'll dance.

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by arrangement with Sterling Song, Inc.

I'LL CRY TOMORROW

DAVE DREYER LILLIAN ROTH
GERALD MARKS

I'll cry tomorrow
But let me laugh today
Goodbye to sorrow,
At least for one more day
There will be time enough
For me to feel sad
There's always time enough
For news that's bad
I'll keep this hour
Deep in my heart until
I have the power to make time stand
still
And so from now on you'll hear me
say
Ill 'cry tomorrow but let me laugh
today.
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DEODORANT
DISCOVERY*****SAFELY STOPS ODOR
24 HOURS A DAY!***New Mum with M-3
won't irritate normal skin
or damage fabrics*

Proved in underarm comparison tests made
by a doctor. Deodorant *without* M-3, tested
under one arm, stopped perspiration odor
only a few hours. New Mum *with* M-3,
tested under other arm, stopped odor a
full 24 hours.

1. *Exclusive deodorant based originally on doc-
tor's discovery, now contains long-lasting M-3
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2. Stops odor all day long because invisible
M-3 *clings* to your skin—*keeps on* destroying
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5. Delicate new fragrance. Creamier texture—
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with long-
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CHRISTMAS

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21 CARD \$1

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NEW!

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big profits to fill

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Send No Money!

Just mail coupon. We'll send you 4 leading Assortments on approval, 48 Imprint Samples Free. Special! \$1.25 Gift Set included FREE for acting promptly. Send for samples TODAY!

FREE!

\$1.25 Gift Set

Gold-finish

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For Prompt

Action.

MAIL COUPON NOW!**CREATIVE CARD CO., Dept., 578-J**

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Address

City..... State.....

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NAME

Full Address



Betty Madigan

"Just call me 'Joey,'" cried Betty Madigan, tossing aside her stylish green coat, which, by the way, was made of burlap.

This nickname was given to Betty almost overnight after her MGM recording of "Joey" was released.

"It all started when I appeared at the Annual Dinner of Juke Box Operators of New Jersey. When I walked in, their greeting was, 'Hi, Joey'."

We were in George Levy's office up on Broadway, when this black-haired Irish beauty flashed her dark eyes at us and explained, "Nobody calls me Betty anymore."

Joey's kid shoes matched her coat, and she was in a natural-colored linen sports dress that buttoned all the way up from the hem to her neck. Her left wrist was covered with three costume bracelets of gold and pearls—plus a wrist watch. The bracelets were matched at her throat by three necklaces. In her ears, which are pierced, were great gold loops. On her right hand she wore a gold ring with rubies.

In her low quiet way of speaking, yet bubbling with animation and excitement, she told us she had just come from an interview with Martin Block on his radio show.

Although "Joey" has been singing for some time, she is only 22. It was her mother who had insisted that she have a career in music. Betty had tried piano, and she knew that was out, so she concentrated on her voice.

Living with her family in Washington, D. C., she graduated from Wood-

row Wilson High School there and went on to Catholic University. Here she studied voice, dancing and dramatics. After appearing in one of the lead parts in the school musical revue, "Touch and Go," she started off on a professional career.

Betty sang in Washington at the King Cole Room, Old New Orleans Colony-Cocktail Lounge and the 2400 Club, where she starred for almost two years. She has been featured on her own daily TV and radio shows in both Washington and Baltimore.

This spring, Betty, accompanied by her mother, toured the Hilton hotels in the mid-west and sang in various supper clubs. She says her mother can't stay with her all the time, though, for she has to keep house for Betty's father and her younger brother. (Mr. Madigan is in the safe and lock business in Washington.) Joey carries little dog-eared snap-shots of them all in her wallet. Although she must be in New York most of the time, she manages to fly to Washington to be with her family on weekends.

Although her unaffected charm wins friends wherever she goes, Betty is too busy now to give much thought to hobbies. Every minute of the day is taken with rehearsals for this or that television show, or a visit with a disk jockey.

Little did the team of Kriegsman-Weiner know that the lyrics of "Joey" would ring true. "Joey" made Betty change her name. She is "Joey" now.

SKINNIE MINNIE (Fish Tail)

VINCENT FIORINO DENNISE NORWOOD
Skinnie Minnie, skinnie Minnie fish
tail,

Cotch-a me tonight.

Skinnie Minnie, skinnie Minnie fish
tail,

Squeeze-a me tonight, hey!

Skinnie Minnie, skinnie Minnie fish
tail,

Come an' cotch-a me.

I'll knock, knock, knock upon the rock
Until you cotch-a me.

Beeg Manuel ees a fisherman,

He feesh, feesh, feesh, all-a time he
can,

He feesh all night an' he feesh all
day,

I teenk he's gonna feesh his life away.

One night so bright in his boat I hide,

He row the boat on the ocean wide,

An' then he stop at a great beeg rock,

He seeng thees song an' ee knock,
knock, knock, hey!

He knock, knock, knock on the rock
like thees,

The mermaid feesh, she come up to
sweesh,

She sweesh an' sway for the feesher
man,

She like to cotch him an' she know she
can.

The mermaid feesh, she ees oh, so
nize,

She sweesh her tail an' roll her eyes,
Emanuel feesh night an' day,

He feesh for skinnie Minnie sweesh
an' sway, hey!

Tonight we buy all the feesh we can,

Tonight we feesh like a feesher man,

Tonight we row to the great big rock,

We seeng this song, an' then we
knock, knock, knock

Upon the rock until you cotch-a me,

Cotch-a me, cotch-a me, you cotch-a
me.

Copyright 1954 by Wemar Music Corp.

GILLY GILLY OSSENFEFFER KATZENELLEN BOGEN BY THE SEA

AL HOFFMAN DICK MANNING

There's a tiny house

(There's a tiny house)

By a tiny stream

(By a tiny stream)

Where a lovely lass

(Where a lovely lass)

Had a lovely dream

(Had a lovely dream)

And her dream came true

(And her dream came true)

Quite unexpectedly

In Gilly Gilly Ossenneffer Katzenellen

Bogen by the sea

She was out one day

(She was out one day)

Where the tulips grow

(Where the tulips grow)

When a handsome lad

(When a handsome lad)

Stopped to say "hello"

(Stopped to say "hello")

And before she knew

(And before she knew)

He kissed her tenderly in

Gilly Gilly Ossenneffer Katzenellen

Bogen by the sea

The happy pair were married one

Sunday afternoon

They left the church and ran away

To spend their honeymoon in a tiny
house

(In a tiny house)

By a tiny stream

(By a tiny stream)

Where the lovely lass

(Where the lovely lass)

(Had a lovely dream)

(Had a lovely dream)

And the last I heard

(And the last I heard)

They still live happily in

Gilly Gilly Ossenneffer Katzenellen

Bogen by the sea

Gilly Gilly Ossenneffer Katzenellen

Bogen by the sea.

Copyright 1953 by Beaver Music Inc.

SWAY (Quien Sera)

NORMAN GIMBEL PABLO BELTRAN RUIZ

When marimba rhythms start to play,

Dance with me, make me sway,

Like the lazy ocean hugs the shore,

Hold me close, sway me more.

Like a flower bending in the breeze,

Bend with me, sway with ease,

When we dance you have a way with
me,

Stay with me, sway with me.

Other dancers may be on the floor,

Dear,

But my eyes will see only you,

Only you have that magic technique,

When we sway I grow weak.

I can hear the sound of violins,

Long before it begins,

Make me thrill as only you know how,

Sway me smooth, sway me now.

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or obligation. (PLEASE PRINT)

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City _____ Zone _____ County _____

State _____ Occupation _____

ART INSTRUCTION, INC., Studio 7824-1

500 S. 4th St., Minneapolis 15, Minn.

Please send me your Talent Test, without cost
or obligation. (PLEASE PRINT)

Name _____ Age _____

Address _____ Phone _____

City _____ Zone _____ County _____

State _____ Occupation _____

THANK YOU FOR CALLING

CINDY WALKER

(Telephone ring brrr! brrr!)

Who can it be? hello, hello?

Yes, this is me.

Oh, darling, oh, darling, what a
surprise!

It's been so long, why, there's tears in
my eyes,

When will you be here?

What time will it be?

Oh, you're not coming?

I see, oh, I see,

Well I hope you'll be happy.

Well, thank you, I'll try.

Thank you for calling, goodbye.

Yes, operator, I'll hang up the phone.

Yes, yes, I know that my party is gone.

Oh, but I'll always love him,

I guess, till I die.

Thank you for calling, goodbye.

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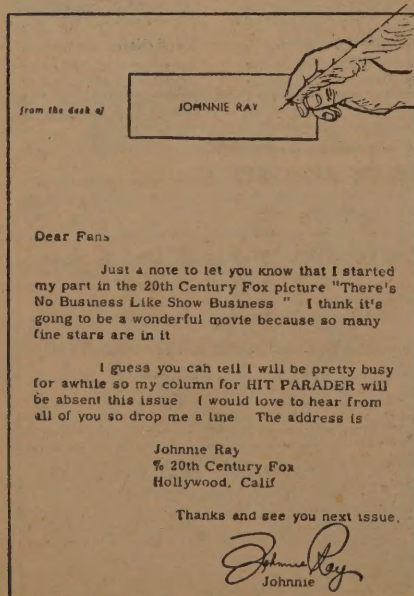
THE MUSIC STAFF

Hi There Gang:

Hope your sunburns and poison ivy aren't getting the best of you as we roll into the summer months, but if you are troubled we have a sure cure for anything that ails you. It's the September issue of HIT PARADER, and the big news is a wonderful contest that will bring some lucky gal to New York for a glorious date with dream guy Tommy Mara of MGM Records. You can read all about it in his life story. It's a real cute idea, and we hope you can guess all the song titles. Good luck, and we will let you know the winner just as soon as we can.

We cornered a pert young lady named Betty Madigan and asked her about her special boyfriend, "Joey." You can read her answer in the story called "Just Call Me Joey." Did you ever wonder what songs and artists the top stars listen to and enjoy in their off time? Well, we did; so we asked Bill Silbert of WMGM, New York, to compile a list of all the top stars and their favorite songs. Bill has rounded up all the big names and starts off his monthly column with Eddie Fisher's favorites.

Also featured in this issue is Miss Jo Stafford. Jo has a wonderful TV show on the CBS network, and her tunes are well up on the Hit Parade. Many more top features and songs are included in this issue, and before we close we want to present to you a letter we received from Johnnie Ray. We hope that you will drop him a few lines—and watch out for the picture he is making! It promises to be a big one. Here now is Johnnie's letter:



We'll close now. Remember to get your contest entries in early. Till next time, bye now.

THE HAPPY WANDERER

(Val-de Ri-val-de Ra)

ANTONIA RIDGE FRIEDR. W. MOLLER

I love to go a-wandering,
Along the mountain track,
And as I go, I love to sing,
My knapsack on my back.

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
My knapsack on my back

I love to wander by the stream
That dances in the sun,
So joyously it calls to me,
"Come! join my happy song!"

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
"Come! join my happy song!"

I wave my hat to all I meet,
And they wave back to me,
And blackbirds call so loud and
sweet

From ev'ry greenwood tree.

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
From ev'ry greenwood tree.

High overhead, the skylarks wing,
They never rest at home,
But just like me, they love to sing,
As o'er the world we roam.

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
As o'er the world we roam.

Oh, may I go a-wandering
Until the day I die!
Oh, may I always laugh and sing,
Beneath God's clear blue sky!

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Beneath God's clear blue sky!

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CRAZY 'BOUT YA, BABY

PAT BARRETT RUDI MAUGERI

Crazy 'bout ya, baby,
Want ya all to myself,
Crazy 'bout ya, baby,
No one else on the shelf,
Give me all your loving,
All that you can afford,
Let me keep you always ever to be
adored.

Crazy 'bout ya, baby,
Crazy 'bout ya, baby,
Crazy 'bout ya, baby,
Want you all to myself.

The time has come, my honey,
Will you please be my wife,
I will take good care of you
The rest of your life,
Gonna spend a lot of money,
House built for two,
A cottage in the country for just me
and you.

After we are married, we will raise a
family,
All the plans we had before will fit
right to a tee,
Will be livin' humble in our own little
way,
If we're to be so fortunate, pray this
be the day.

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THE MAN UPSTAIRS

STANLEY MORGAN MANNERS

Have you talked to the Man Upstairs?
'Cause he wants to hear from you.
Have you talked to the Man Upstairs?
He will always see you through.

And when troubles ever trouble you
Now don't you run and hide
'Cause if you ever need a friend
He'll be right there by your side.

So turn your eyes to Heaven
And just say a simple prayer.
Through the clouds of lace
You'll see his face
No matter when or where.

Have you talked to the Man Upstairs?
'Cause he wants to hear from you.
Have you talked to the Man Upstairs?
He will always see you through.
Copyright 1954 by Vesta Music Corp.

IF I LOVED YOU

OSCAR HAMMERSTEIN 2nd RICHARD RODGERS

If I loved you,
Time and again I would try to say
All I'd want you to know.
If I loved you,
Words wouldn't come in an easy way,
'Round in circles I'd go.
Longin' to tell you, but afraid and
shy,
I'd let my golden chances pass me by!
Soon you'll leave me,
Off you would go in the mist of day,
Never, never to know
How I loved you, if I loved you.
Copyright 1945 by Williamson Music, Inc. Sole
selling agent T. B. Harms Co.

STEAM HEAT

RICHARD ADLER JERRY KOSS

I got (clang) (clang) s-s-s-steam heat.
I got (clang) (clang) s-s-s-steam heat,
But I need your love to keep away the cold.

I got (clang) (clang) s-s-s-steam heat.
I got (clang) (clang) s-s-s-steam heat.
I got (clang) (clang) s-s-s-steam heat.
But I can't get warm without your hand to hold.

The radiator hissin' still I need your kissin'

To keep me from freezin' each night!
I got a hot water bottle
But nothing I got'll take the place of you, holding me tight.

I got (clang) (clang) s-s-s-steam heat.
I got (clang) (clang) s-s-s-steam heat,
I got (clang) (clang) s-s-s-steam heat,
But I need your love to keep away the cold

They told me to shovel more coal in the boiler,

They told me to shovel more coal in the boiler,

They told me to shovel more coal in the boiler,

But that don't do no good

They told me to pour some more oil in the burner.

They told me to pour some more oil in the burner,

They told me to pour some more oil in the burner,

But that don't do no good.

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SO LET THERE BE LOVE

BILL COOK

God gave me this moment,

The moon shines above,

He gave me a heart,

So let there be love.

Two arms to enfold you,

Two eyes for to see,

God gave me to you,

He gave you to me.

Why waste precious moments,

Why shed precious tears?

Why lose precious hours,

Why waste precious years?

God gave me this moment,

The moon shines above,

God gave me a heart,

So let there be love.

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GIVE ME YOUR WORD

IRVING TAYLOR GEORGE WYLE

Give me your word your love will never die

Give me your word you feel the same as I

My heart will beat a lifetime, just for you

That's all it wants to do

If yours is just as true,

Why don't you give me your lips?

And let your lips remain

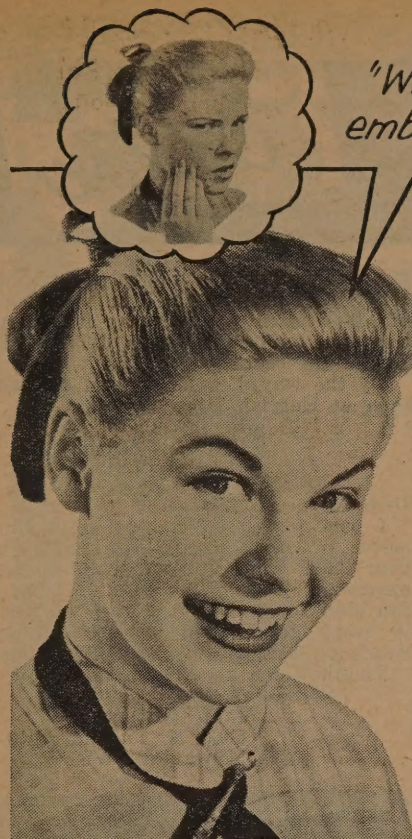
Give me your word I'm not in love in vain

Give me one hope to guide me

One vow you'll be beside me

Always give me your word.

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"Who'd believe I was ever embarrassed by PIMPLES!"

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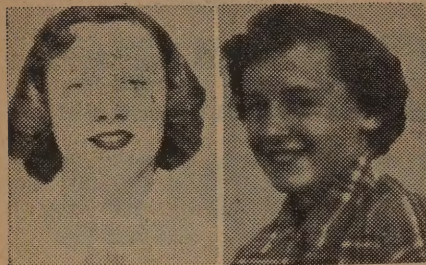
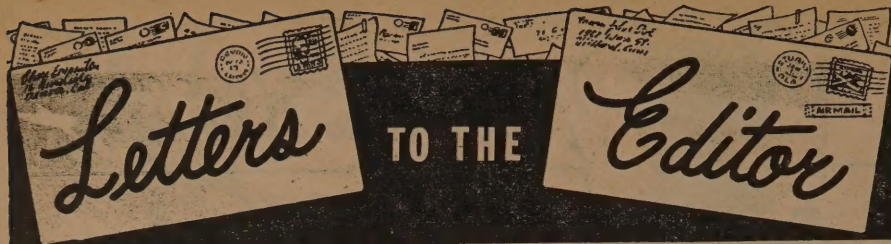
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Jean McLaughlin

Eileen Heisler

Dear Editor:

I am a regular reader of your HIT PARADER and enjoy the articles very much.

Remember the write-up you had on Tony Bennett in your May issue? Well, I am president of one of the many fan clubs of the Four Aces, and I am writing on behalf of my members to ask you if you would please do a write-up like that on the Aces. We'd appreciate it very much.

I have just started a fan club for the Four Aces and I am very anxious to receive new members. If anyone wishes to join, please write to me.

Jean McLaughlin
468 Broadway
Newburgh N. Y.

Dear Editor:

I've been reading the HIT PARADER regularly and I think it's above all other song magazines. I surely enjoy the many songs and features which it contains.

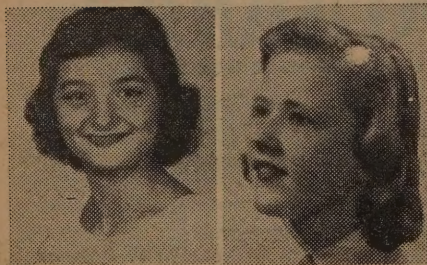
I read the feature of Teresa Brewer in the July issue and thought it was tops. I especially like to listen to Teresa sing those rhythmical songs. I sincerely feel that she should keep on recording this type of tune.

As for the other stars in HIT PARADER, I liked the features on them, too. Hope that Doris Day's new picture in CinemaScope, "Lucky Me," will appear in our hometown because it is quite sensational.

Thanks a million for the opportunity to write to you.

I hope that you will have more big features of Teresa Brewer and the rest of the singing stars.

Yours truly,
Eileen Heisler
Box 3, R. 2
Esmond, N. Dak.



Sharron Seibert

Janie Gittins

Dear Editors:

This is Sharron Seibert. I just got the new HIT PARADER song book and I enjoyed it very much. I thought

I would drop you a line to say I think HIT PARADER is the best song book of all—and always will say it. Everybody at our house likes HIT PARADER the best.

By the way, I'm a twin and a freshman at English High School.

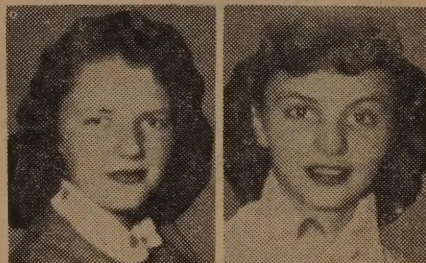
Best wishes,
Sharron Seibert
Eckerty, Indiana

Dear Norm and Ed:

I was gassed no end by your June issue. In other words, I liked it. In your "On The Upbeat" column you mentioned Tommy Leonetti! I have a fan club for him and I sure hope he is going to hit the top. If anyone wants to join, he or she can write me.

Thanks for a great mag

Yours,
Janie Gittins
5065 N. Palisades Rd.
Milwaukee, Wisc.



Joanne Flaherty

Marie Cappola

Dear Editor:

I read HIT PARADER every month and I enjoy it immensely. I think the "Letters To The Editor" is a great idea.

I am president of one of the many Johnnie Ray Fan Clubs of the world. It is Chapter 49, and we are known as the "Weep-Ettes." I think Johnnie is simply divine. He is the best singer on earth and has the sweetest personality. He's a great guy and we love him. When you watch Johnnie entertain, you just have to applaud. He's so lovable, and he seems to reach right out and wrap himself around your heart.

Thank you very much for a real great mag. Lots of luck in the future.

Ray-spectfully,
Joanne Flaherty
"Queen of Wails of the Royal Weepers"
4835 Ogle St.
Philadelphia 27, Pa.

Hi:

My name is Marie Cappola, and I head a club for the newest addition to the juke-boxes—Charlie Applewhite.

I am very happy that I have started a fan club for Charlie, because ever since I formed it (February 12, 1954), he has gone far. I am hoping that HIT PARADER will do a splendid write-up on this great new star, who has gone farther in a few months than any other singer I know.

Sincerely,
Marie Cappola (age 16)
144-09 155 St.
Jamaica 34, N. Y.

THERE ONCE WAS A MAN

RICHARD ADLER JERRY ROSS

There once was a man who loved a woman.

She was the one he slew a dragon for!
They say that nobody ever loved as much as he-ee, but me-ee.

I love you more!

And there once was a man who loved a woman.

She was the one he gave his kingdom for

They say that nobody ever loved as much as he-ee, but me-ee

I love you more!

My love is a giant, fierce and defiant,
But how can I prove it to you?

Ain't got no kingdom, no dragon, to back up my braggin'.

How can I show what I would do?

I only know there once was a man who loved a woman

She was the one he ate that apple for.

They say that nobody ever loved as much as he-ee, but me-ee.

I love you more!

There once was a woman who loved a man

He was the one that she took poison for!

They say that nobody ever loved as much as she-ee, but me-ee.

I love you more!

And there once was a woman who loved a man.

He was the one she swam the channel for.

They say that nobody ever loved as much as she-ee, but me-ee.

I love you more!

My love's meteoric, it's merely historic,
A whirlwind, a cyclone on wheels!

It rocks 'muh' whole solar plexus,
It's bigger 'n Texas.

I just can't tell you how it feels!

I only know there once was a woman Who loved a man.

Loved him enough to cause the Trojan war.

They say that nobody ever loved as much as she-ee, but me-ee.

I love you more!

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YOU SAY YOU'RE SORRY

MONICA STUART ULPJO MINUCCI

You say you're sorry, you're sorry,
You're sorry, that you said goodbye

You can't forget me, forget me,
Forget me, even tho you try

And now you're always on the phone
Telling me you're all alone

And you never knew you'd miss me like you do

You say you're lonely, you're lonely
You're lonely, and you need me so

You say you're sorry, you're sorry,
You're sorry, that you made me go

But I've got news for you, our romance is thru,

'Cause I've found somebody new

And now I'm sorry, I'm sorry, I'm sorry, for you.

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WAIT FOR ME, DARLING

BILL BARR ALBERT HAGNE

Wait for me, darling, wait for me,
 dear.
 Wait for the moment when I hold you
 near,
 Try to be patient, have peace of mind,
 Look to the future and surely we'll
 find
 Happiness, happiness, we'll be joyful,
 Heavenly sunshine will bless you and
 me.
 Never forsake me, always be true
 Wait for me, darling, and I'll wait for
 you.
 Life may be lonely, fate is unkind.
 Wait for me darling, together we'll
 find happiness, happiness,
 We'll be joyful, heavenly sunshine will
 bless you and me.

Wait for me, darling, smile through
 your tears,
 Faith in tomorrow will bring joy and
 cheer.
 Days will be sunny, our love will
 shine,
 Wait till I hold you,
 And truly we'll find happiness,
 happiness,
 We'll be joyful, heavenly sunshine will
 bless you and me.
 Wait for me, darling, while I'm away.
 Dream of the kisses on our wedding
 day.
 Time passes quickly, soon you'll be
 mine.
 Wait for me, darling,
 Forever we'll find happiness, happiness
 We'll be joyful, heavenly sunshine
 will bless you and me.

Copyright 1954 by Herb Reis Music Corp.

LIE TO ME

JOAN JAVITS PHIL SPRINGER

They say the truth hurts and they're
 not wrong
 So darling sing to me a lying song:
 Tell me I'm the only one that you
 adore
 Say I've got the kind of arms you've
 waited for
 Say my kind of lips have driven men
 to war
 Lit to me, tell me my embrace'd set the
 world on fire!
 Whisper pretty poetry that I inspire
 Say my love is ev'rything that you
 desire
 Lie to me!

I wanna squeeze ya, please ya, tease ya
 And say "come on let's go"
 I wanna thrill ya, chill ya, kill ya
 Oh yes, but no cooperation till ya
 Say that no one ever kissed the way
 I do
 Say it, say it even if it isn't true
 If you can't love me the way that I
 love you
 Lie to me.

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1300 West Jackson Blvd., Chicago 7, Illinois**

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**GENERAL CARD CO. Dept. 132-K
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WIN A DATE WITH TOMMY MARA



Tommy started his singing career at a very early age in New Haven, Conn.

How many song titles can you find in this story? List the titles and write fifty words on "Why I'd Like To Have A Date With Tommy Mara." Then send to Charlton Publications, Derby, Conn. The entry with the most correct song titles and best essay will be the guest of Tommy Mara in New York and go out on a date with him. The next 10 winners will receive Tommy's latest release. In case of a tie, duplicate prizes will be awarded. Contest closes August 31, 1954, and no entry can be returned.

The whole town's talking about the Mara boy—Tommy, that is, the handsome young lad from New Haven, Conn., who has the world on a string, is young at heart, young in years, and is wanted for personal appearances throughout the country. Only 19 years old, Tommy is thrilled at his growing success. He says, "It's like a winter wonderland; with my eyes wide open I'm dreaming."

Tommy was a bashful youngster, so he didn't get around to making his first public appearance until he was 11 years old. He sang at a benefit show

for New Haven firemen. At that time Betty Hutton was his secret love, so he did "Doctor, Lawyer, Indian Chief" and "Laughing On The Outside." He did so well at the benefit that he received hundreds of bids to entertain at other shows. By the time he was 13, Tommy had performed at well over 200 charity programs.

At 14 Tommy Mara was voted "Connecticut King of the Baritones" in a statewide contest against hundreds of talented young men. He is the youngest singer ever to have won the highly competitive contest. Soon afterwards, he auditioned for a radio program on WELI in New Haven. It was "Youth On Parade," and Tommy was slated for one appearance.

"I was lucky," Tommy told us. "It began to look like life is just a bowl of cherries, but there are lots of heartaches and blues in the night, because there's no such thing as a short cut in show business."

One of the most popular remarks of his fans is, "You must have been a beautiful baby," and up to date he has been obliged to send them more than 2,000 pictures of himself when he was a baby.

In the spring of 1953, Lou Capone became his personal manager. Tommy made a record for Jubilee, called "I'll Try," backed with "Bella Mia." The disc caught the attention of Harry Meyerson, a. & r. head of MGM Records, and Tommy was signed to a long-term contract with that company. His first MGM waxing, released in February, was "Without A Word Of Warning," backed with "More Than Ever." His second MGM offering (in May) was "I Cried For You" and "Love Is An Illusion."

Fully understanding the problems and steps necessary in the building of a star, manager Capone, whose astute direction, combined with publicist Sidney Ascher's public relations campaign made Vic Damone a star, signed Ascher to publicize Tommy Mara. He also secured the services of Paul Brown, the nation's outstanding record promotion man to promote Tommy's records.

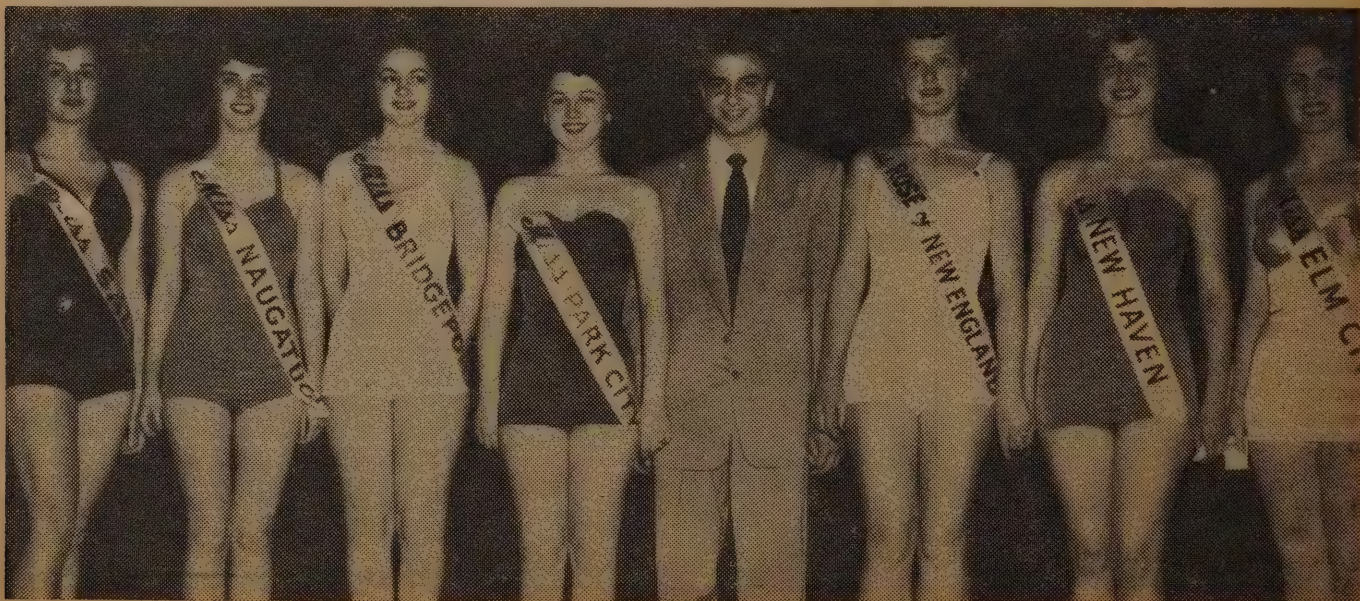


This will be your date if you are the winner in the Tommy Mara Contest

Night and day, rain or shine, in stormy weather and fair, Tommy Mara traveled the country visiting disc jockeys and meeting with his fans. He went to Pittsburgh, Rhode Island, Chicago, New Orleans, California and many other places. Then he returned to New York in time for the Easter Parade.

There are many good things coming along for Tommy, and he's sitting on top of the world. He knows there are disappointments and setbacks ahead, but he's the talk of the town and he's not pretending when he says he's grateful to his fans and to everyone who is helping him.

Tommy is most thankful to his father, James Santamauro, who incidentally is his ideal. Mr. Santamauro has great faith in his son's talent and ability to make good. He is helping him in every way possible, and is sparing nothing to help his son achieve his dream of becoming a singing star. Tommy is justifying his dad's faith by working hard and, in turn, doing everything possible to make his mother and father both proud of him.



Tommy takes time out from his singing duties to help pick a winner in the Connecticut "Miss America" finals. Tommy has a winner in his latest MGM recording of "Rough Ridin'" and "I Need Someone." He will be waiting for one of you to be his guest

LULU'S BACK IN TOWN

AL LUBIN HARRY WARREN

Where's that careless chambermaid?
Where'd she put my razor blade?
She mislaid it, I'm afraid,
It's gotta be foun'.
Ask here when she cleaned my room
What she did with my perfume
I just can't lose it
I've gotta use it
'Cause Lulu's back in town.

Gotta get my old tuxedo pressed,
Gotta sew a button on my vest,
'Cause tonight I've gotta look my best,
Lulu's back in town
Gotta get a half-a-buck somewhere,
Gotta shine my shoes and slick my
hair,

Gotta get myself a boutonniere,
Lulu's back in town
You can tell all my pets,
All my Harlem coquettes,
Mister Otis regrets that he won't be
around

You can tell the mailman not to call
I ain't comin' home until the fall
And I might not get back home at all,
Lulu's back in town.

Copyright 1935 by M. Witmark & Sons

FROU FROU

CARL SIGMAN HENRI CHATAU

Frou frou frou frou
The night is filled with dangers,
Be true frou frou while I'm away from
you.
Frou frou frou frou
Don't talk to any strangers,
Don't smile don't sigh
Till I come by frou frou.

They'll throw invitations your way,
They'll want you to dine and to dance
some,
They'll ask for your hand ev'ry day
And some will be wealthy and
handsome

But no one could love you as I
And no one's devotion is stronger
Oh wait for me, wait a bit longer
Until I can come home to you.

Copyright 1954 by Essex Music Inc.

I CAN'T STAY MAD AT YOU

ELTHEA PALE JOHN BROOKS

Though things are often hectic
And I have to count to ten
No matter what you do to me
I bounce right back again.

Oh, I can't stay mad at you
I try, but then a smile breaks through.
And even though it's your turn to
apologize,

My heart's made up before I hear your
alibis

And I can't stay mad at you
The trouble is you know it too.
I've got so many kisses that I want
returned,

My pride is out the window, far as
your concerned,

And so many times we'll start anew
'Cause I can't stay mad at you.

Copyright 1954 by Redd Evans Music Co.

ISLE OF CAPRI

JIMMY KENNEDY WILL GROSZ

'Twas on the Isle of Capri that I found
her
Beneath the shade of an old walnut
tree
Oh, I can still see the flow'rs blooming
'round her

Where we met on the Isle of Capri.
She was as sweet as a rose at the
dawning.
But somehow fate hadn't meant her for
me

And tho' I sailed with the tide in the
morning,
Still my heart's on the Isle of Capri.
Summer time was nearly over,
Blue Italian sky above,
I said, "lady I'm a rover,
Can you spare a sweet word of love?"
She whispered softly, "it's best not to
linger"

And then as I kissed her hand I could
see
She wore a plain golden ring on her
finger;

Twas goodbye on the Isle of Capri.

Copyright 1934 The Peter Maurice Music Co., Ltd.
Published by T. B. Harms., Sole selling agent.

THE HEART OF A FOOL

HAL DAVID FRANK WELDON

If you look in the heart
In the heart of a fool
You will see bitter tears
Bitter tears of a fool
Little dreams that were lost
When love set them free
Are part of the heart of a fool such
as me.

I was mad to believe all the lies that
I heard
And to leave without saying a word.

Even fools live and learn
And I learned I was wrong
In your arms, in your arms I belong.
So be kind, please be kind, darling
Don't be cruel here's my heart
Take this heart of a fool.

Copyright 1954 by Jay Music, Inc.

A MANSION ON THE HILL

HANK WILLIAMS FRED ROSE

Tonight down here in the valley
I'm lonesome and oh how I feel
As I sit here alone in my cabin
I can see your mansion on the hill
Do you recall when we parted
The story to me you revealed
You said you could live without love
dear

In your loveless mansion on the hill.

I've waited all through the years love
To give you a heart true and real
'Cause I know you're living in sorrow
In your loveless mansion on the hill
The light shines bright from your
window

The trees stand so silent and still
I know you're alone with your pride
dear

In your loveless mansion on the hill.

Copyright 1948 by Milene Music

Win Friends, Popularity
with Little Tricks
of Everyday Talk

A publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity. The details of this method are described in a fascinating booklet, "Adventures in Conversation," sent free on request.

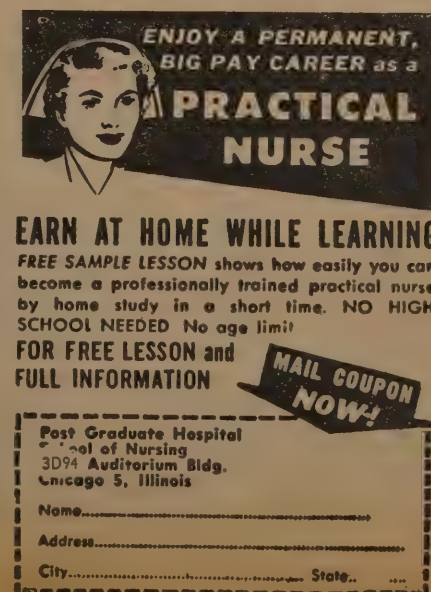
According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint more readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet which will be mailed free to anyone who requests it. The address is: Department " " Conversation Studies, 835 Diversey Parkway, Chicago 14, Ill. A postcard will do.



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CAUGHT *in the* ACT



That "Singing Rage," Miss Patti Page, is caught as she offers some grapes to Danny O'Day. It looks like Jimmy Nelson will be left out if Danny has his way



Sandy Singer, of KCRI, Cedar Rapids, Iowa, plays host to lovely Fran Allison



Jerry Marshall, WNEW, gives Tony Bennett most popular male vocalist award



Joni James won the award from Jerry Marshall as most popular gal singer on his show



Miss Eartha Kitt goes to Philadelphia for a visit with Jerry Gaines, WHAT



Everybody gets into the act when Ray Anthony gets into town. That's Jeff Chandler on the licorice stick, when Ray and the boys played in Hollywood



Martin Block and Eddie Fisher get together on Martin's ABC Network show

RAIN

(Falling From The Skies)

ROBERT MELLIN G. FINLAY

Rain, falling from the skies,
Like lonely tears, thru misty eyes.
Rain, streaming down my face
Brings memories my heart cannot erase.
Here alone in all my sorrow,
Waiting for the clouds to hurry by.
Praying that a new tomorrow
Will put the sun back in the sky.
Please, rain, wash away my tears,
So when the sun appears,
I'll see my love again.

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VIENI SU (Sky High)

ALBERT GAMSE M. ALBIN C. GRANOZIO

As I meet you in the starlight,
Ev'ry star in yonder blue
Starts me dreaming, fondly scheming
How to give them all to you.
So let's plan a trip to heaven.
We can find a plane for two.
I'll invite you on a lovers' flight
To a sky high rendezvous

Let us fly you and I sky high,
Far away where the stars drift by.
Gliding lightly as a feather,
In a plane we'll sail together.
And we'll fly thru the blue,
Like my love for you sky high.

Tutto il giorno in eroplano
Vado in giro sue giu.
Col motore sempre in manno
Non mi va la-sciar-lo piu.
Tante belle signorine,
Porto sempre in sieme a me
Nene sola non ci viene hapaura ma
perche?

Viene su viene su nene,
Anche tu anche tu conme.
Ti faro veder le stelle
Davicin come son belle.
Vieni vien, vieni vien,
Il venir ti fara ben.

Copyright 1940 by Edward B. Marks Music Corp.

THE BELLS OF NOTRE DAME

BOB ROBERTS

I heard the music of the winds;
I've loved the songs of violins,
But none have put my heart aflame
Until I heard the bells of Notre Dame.
I love the lonely sound of rain
That brings the meadow lark's refrain.
Of all the symphonies of wordly fame
I love the bells of Notre Dame.
The great cathedral doors were open
wide
And they beckoned me to come inside.
I heard the organ and the choir sing,
Then like thunder the bells began to
ring!

Of all the things that I recall,
I love those bells the best of all.
I felt the earth was part of heaven
When I heard the bells of Notre
Dame.

Copyright 1954 by Glenwood Music Corp.

LET'S DO IT

(Let's Fall In Love)

COLE PORTER

Birds do it, bees do it,
Even educated fleas do it,
Let's do it, let's fall in love.
In Spain, the best upper sets do it,
Lithuanians and Letts do it,
Let's do it, let's fall in love.
The Dutch in old Amsterdam do it,
Not to mention the Finns
Folks in Siam do it,
Think of Siamese twins.
Some Argentines, without means do it,
People say, in Boston, even beans
do it,
Let's do it, let's fall in love.

Sponges, they say, do it,
Oysters, down in oyster bay, do it,
Let's do it, let's fall in love.
Cold Cape Cod clams, 'gainst their
wish, do it,

Even lazy jelly fish do it,
Let's do it, let's fall in love.
Electric eels, I might add, do it,
Though it shocks 'em I know.
Why ask if shad do it,
Waiter, bring me shadroe.
In shallow shoals, English soles do it,
Goldfish, in the privacy of bowls,
do it,

Let's do it, let's fall in love.

Copyright 1928 and 1954 by Harms, Inc.

AH RI RUNG

LEE KAUDERER

Ah ri rung, ah ri rung, ah ra ri you;
She whispered so softly, she whispered
so low.

Ah ri rung, ah ri rung, ah ra ri you;
He hushed her with a kiss
And he shook his head "no!"
The boy from the west, the girl from
the east,

They vowed they would love
Till the stars ceased to glow;
But the sad lotus cried,
As he started to leave;
Ah ri, rung, ah ri rung, ah ra ri you.
Ah ri rung, ah ri rung, ah ra ri you;
She murmured through tears
As she kissed him goodbye.
Ah ri rung, ah ri rung, ah ra ri you;
I'll wait for your return, love.
I'll wait till I die

Copyright 1954 by Sunbeam Music Corp.

LIEBCHEN

SID WAYNE JOE SHERMAN

Liebchen, my darling liebchen,
My nights were lonely while you were
gone.

Let my lips tell your heart,
How my arms were yearning
To feel your love was really mine
again.

Liebchen, how I adore you,
No one before you could make me
thrill

Ev'ry dream I have known, lives again,
You've come home,
Take my heart, take my love, liebchen,
mine.

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Hey SKINNY!
...YER RIBS ARE SHOWING!

DON'T LET HIM HIT YOU JOE!
WATCH WHAT YOU SAY, CELLA.
SHUT UP! YOU BAG OF BONES!

DARN IT! (I'M TIRED OF BEING A SKINNY SCARECROW. CHARLES ATLAS SAYS WE CAN MAKE ME A NEW MAN! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK. BOY! IT DIDN'T TAKE LONG. WHAT A BUILD. NOW I'LL TAKE CARE OF THAT BULLY.)

HERE'S A LOVE-TAP FROM THAT 'BAG OF BONES' REMEMBER?

OH, JOE! YOU ARE A REAL HE-MAN, AFTER ALL.

WHAT A MAN!
(AND HE USED TO BE SO SKINNY!)



I Can Make YOU a New Man, Too, In Only 15 Minutes a Day!

ALL the world knows I was ONCE a skinny 97-lb. weakling. And NOW it knows that I won the title: "The World's Most Perfectly Developed Man." HOW did I do it? How do I work body-building miracles for thousands of other fellows — IN JUST 15 MINUTES A DAY?

What's My Secret?

CHARLES ATLAS
Holder of title, "The World's Most Perfectly Developed Man"

See those scrawny chest and shoulder muscles swell . . . those spindly arms and legs bulge with power . . . start to feel "alive," full of zip and go. Amaze your friends with a healthy, husky, handsome, new suit of muscles!

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THE STARS' CHOICE



EDDIE FISHER

Since October, 1953, when I started broadcasting three hours daily over Station WMGM, New York City, we have been featuring a recording artist in-person interview six days a week. The format of the early portion of our show is to play the guest's choice of his favorite male, favorite female, and favorite instrumental recording, plus both sides of our interviewee's newest release.

We have been broadcasting continuously for Station WMGM for over a year and a half, but this new format has brought more response from our listeners than anything we have done heretofore. So, it is with a great deal of pleasure that we now start this monthly column to give you, our readers, the inside of the comments by the recording stars who visited with us during these many months. Incidentally, we have had a guest every day, six-days-a-week, except for Thanksgiving and New Year's Day, and in number well over 200 famous personalities.

Today, we shall tell you about our interview with Eddie Fisher, and his choices. Eddie with his effervescent smile and casual manner is "Everybody's Friend—E. F.", and we proceeded with the program amid the hubbub of the crowd. Eddie's choice was quite definite in the female category, as he picked Dinah Shore singing "Blues In The Night."

But the choice for the favorite male recording posed a problem. Eddie said, "I think Tony Martin is just great and Frank Sinatra is in a class all by himself (I buy all of Frank's recordings). But if I have to state a definite choice for the program, let's hear Perry Como singing "Goodbye Sue."

This, of course, is the first big hit which Perry had for Victor, and Eddie

By **BILL SILBERT**

said of all Perry's recordings he particularly loved this one.

As for the choice of Eddie's favorite instrumental, he also was very definite and did not elaborate at all. He mentioned only the one recording of Hugo Winterhalter playing "Blue Violins."

Eddie told our audience quite a bit about the fine work which Hugo has done with him and placed great stress on the fact that without Hugo he would not have had the success with his present or past recording dates.

Then it was our turn to talk about Eddie's current recording. At the time of our interview the big new one was "Oh My Papa." "A Girl, A Girl" and "Anema E Core" were just going to be released. Well, if we only knew at the time of our interview, we could have predicted that "Oh My Papa" was going to be the biggest Fisher-Victor hit yet... but we just played it cool and said, "This looks another in the long string of successful hit songs for you, Eddie," and let it go at that. Little did we know that it would sell close to 2-million records and is still selling.

Of course, as we go to press, I have just finished playing for the first time on the air anywhere Eddie's newest release, "Green Years," and we predict here and now that this will also be another big hit and that it will get Eddie Fisher more friends and will become one of the biggest hits in the Fisher saga. Oh yes we mustn't forget the flip side, which is as we say everyday when we play it on the air, "Here is 'E.F., Everybody's Friend' singing 'My Friend'."

In the issues to come we will tell you about Joni James, Tony Bennett, Dorothy Collins, Mitch Miller, Vic Damone and 200 other favorite recording stars' favorite records.



BILL SILBERT, WMGM

IF YOU LOVE ME

(Really Love Me)

GEOFFREY PARSONS MARGUERITE MONNOT
If the sun should tumble from the sky
If the sea should suddenly run dry
If you love me, really love me,
Let it happen, I won't care.

If it seems that ev'rything is lost
I should smile and never count the cost

If you love me, really love me
Let it happen, darling, I won't care.

Shall I catch a shooting star?
Shall I bring it where you are?
If you want me to, I will
You can set me any task
I'll do anything you ask
If you'll only love me still.

When at last our life on earth is through

I shall share eternity with you
If you love me, really love me
Then whatever happens, I won't care.

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Sole selling agent Duchess Music Corp.

GOODNIGHT, SWEETHEART GOODNIGHT

(Well It's Time To Go)

CALVIN CARTER JAMES HUDSON

Goodnight, sweetheart, well, it's time to go,

Goodnight, sweetheart, well, it's time to go,

I hate to leave you, but I really must say,

Goodnight, sweetheart, goodnight

Goodnight sweetheart, well, it's time to go,

Goodnight, sweetheart, well, it's time to go,

I hate to leave you, but I really must say,

Goodnight, sweetheart, goodnight

Well, it's three o'clock in the morning,

Baby, I just can't treat you right,

Well, I hate to leave you, baby,

Don't mean maybe, because I love you so.

Goodnight sweetheart, well, it's time to go,

Goodnight, sweetheart, well, it's time to go,

I hate to leave you, but I really must say,

Goodnight, sweetheart, goodnight

Now, my mother and my father,

Might hear if I stay here too long,

One kiss and we'll part,

And you'll be going, you know I hate to see you go.

Goodnight, sweetheart, well, it's time to go,

Goodnight sweetheart, well, it's time to go,

I hate to leave you, but I really must say,

Goodnight sweetheart, goodnight.

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WONDERFUL

MANN CURTIS HANS FLOWER
Wonderful, oh, my darling, that's
what you are,
Wonderful, as the lovely things you
do are.
Wonderful, is my life because we two
are so in love
With a love so wonderful.

I never knew how a dream could come
true,
Until you came in view;
You are the sun and the moon rolled
in one,
My lucky star is you.

You touch my hand and the words I
command
Suddenly lose their way,
You kiss my cheek and my heart grows
so weak,
I have just strength to say:

Young I will stay though the years
roll away,
I need no magic charms;
I learned the truth of the fountain of
youth,
It's here within your arms.
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selling Agent, Pickwick Music Corp.

WHO'S AFRAID

(Not I, Not I, Not I)

JACK LAWRENCE DORIS TAUBER
Who's afraid to fall in love?
Not I, not I, not I
But look at you, you're so afraid to
try;
Who's afraid to take a chance?
Not I, not I, not I
But when love says hello, you say
goodbye.
You were meant for my arms,
Ever since the time your path and
mine first crossed;
Come into my arms, don't hesitate,
"He who hesitates is lost";
Hear my call and fall in love
And all your fears will fade,
As long as love is strong then who's
afraid?

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ALONE WITH MY HEART

BEASLEY SMITH RANDY WOOD
Alone with my heart
Each hour seems a lifetime,
I dread to see the night time come
when I'm alone,
Alone with my heart
Where are those lips that thrilled me?
With burning passion filled me
And were mine, mine alone.
Not so long ago, we were all aglow
with love,
Love so divine,
Someone came along ev'ry thing went
wrong,
How could you treat me so unkind?
And now I'm alone,
Your photograph before me,
Must I forever more be all alone with
my heart.

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Jo Stafford

"My Darling, My Darling," "If You've Got The Money, I've Got The Time," "Jambalaya," "Make Love To Me"—whoa, now—these are just a few, a very few, of the song titles our "Cinderella" has made music to our ears.

Our "Cinderella," who considers herself the "richest girl in the world," is Miss Jo Stafford, star of Columbia Records and CBS-TV.

Actually, Jo never was a "Cinderella" in any sense of the word—except when she whooped it up with the Hillbilly arrangement of "Temptation" a few years ago. Here she was known as Cinderella G. Stump. Jo considers herself rich, not only because she has lots of money, but because her fans have impressed on her, time and time again, how much she has done for them with both her popular ballads and folk songs.

At the age of two, when most tots are learning to talk, Jo was singing "Margie." Her two sisters were her coaches. When she was twelve, with a solo of "Believe Me If All Those Endearing Young Charms" sung as she had heard her grandmother sing it, she made her debut before a lodge meeting near her home in Long Beach, California.

With her two sisters, Jo later formed the Stafford Sisters Trio, and they had a fine time—until one of the sisters married. But Jo was ready. She joined Tommy Dorsey's outfit, and not only sang with the Pied Pipers, but was featured as soloist. Here she met Frank Sinatra, who, along with Johnny Mercer, greatly encouraged her. She was later featured on Johnny's radio show, and even did some recording for him.

Still later, Jo was co-star on the CBS "Ford Show" and was also soloist at the Hollywood Bowl for a George Gershwin Memorial Concert. It was shortly afterwards that she ran into Red Ingle, with his satirization of "Temptation," on which she was billed as Cinderella. As a matter of fact, it was not until over a million copies of the recording had been sold that the public found out that the modern Cinderella was Jo Stafford.

Admittedly, Jo has the voice. You can't get around that. But let's not forget that Paul Weston is not only her husband, but also her arranger and conductor. Jo gives lots of credit, too, to the songwriters; for where would she be without the songs to sing?

Her belief that variety is the spice of life has been proved by her versatility in song. From the inspiring old hymn, "Whispering Hope", to her capers with Frankie Laine in "Pretty Eyed-Baby," and from the ballad, "My Darling, My Darling" to the cowboy, "Red River Valley," it is easy to see that the sky is the limit for Jo.

Besides running a household and being busy as all get-out, she still manages to spend some weekends at home with her parents. She likes to throw her weight around in the kitchen, helping with the cooking and with the dishes, too. Her father, an oil company engineer, is one of her most ardent admirers. Her mother, a second cousin of the World War I hero Alvin York, used to sing and play a banjo.

Besides her folk and ballad songs, her hillbilly, blues and bop, Jo can yodel! We're all "For You," Jo, and agree to a "T" that "A—You're Adorable!"

SOMEONE ELSE'S ROSES

MILTON CARSON

You sent me someone else's roses,
The note you sent I wasn't meant to see,

Why did they bring me someone else's

The kind of rose you always chose for me.

But still I never will forget you,
And true you said you'd always be,
You sent your love with someone else's roses

Won't you tell me it was really meant for me.

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I HEAR IT EVERYWHERE

SID WAYNE JOE SHERMAN

Someone told the breeze you're mine,
you're mine.

Someone carved the trees, you're mine,
you're mine.

Someone buzzed the bees, you're mine,
you're mine.

And I hear it ev'rywhere.
Heard a cuckoo say "it's love, it's love"
Heard the horses neigh "it's love, it's love"

Hurdy Gurdys play it's love, it's love,
And I hear it ev'rywhere.

I'm so in love, I'm hearing things

That no one else can hear,
The noise and clatter seem to disappear,

And ev'rything is music to my ear.
Wedding bells will ring-a-ling-a-ling,
Wedding bells will sing-a-ling-a-ling,
Wedding bells in spring-a-ling-a-ling,
'Cause I hear it ev'rywhere,
That, darling, you hear love ev'rywhere too!

Copyright 1954 by Mapleleaf Music Pub. Co., Inc.

PARADE

HY GILBERT

When there's a parade and it comes
rollin' down the street,

I thrill to the drums, the flags, the
sound of marchin' feet

But the best parade comes my way
when moonlight beams,

'Cause that's when you parade in my
dreams!

And when you parade I seem to hear
an organ play,

You march down an aisle and misty
eyes are turned your way,

And in ev'ry dream I'm always at your
side,

'Cause you're the groom and I am your
bride.

And there's a golden ring that helps to
tie the knot,

And there's a marriage vow that really
binds the deal,

But, though it's fine to dream, a dream
is all I've got,

And, dear, I wanna marry you for real!

When there's a parade and it comes
rollin' down the street,

I thrill to the drums, the flags, the
sound of marchin' feet,

But best of all the things I'd like to do,
Is to parade down the aisle with you!

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JILTED

ROBERT COLBY DICK MANNING

Jilted, I've been jilted,
You found a new love,
Didn't even say "we're through love;"
Jilted, I've been jilted,
But I'm as happy as can be
I've been thinkin' it over
Ever since your slippin' around begun.
Now I'll become a rover
Two c'n play that game as well as one
And even though our hot romance has
wilted, wilted.

Thanks for the favor
Baby, you're a real life saver.
I'm happy that you jilted me.
Copyright 1954 by Sheldon Music, Inc.

AYE AYE AYE AYE (Love Me Now Or Never)

JOE LIPMAN

GLORIA SHAYNE NOEL REGNEY

The moon does the mambo
By golly, by gambo,
I think that the moon is crazy.
Tropical night is lazy,
And the palm trees are growing hazy.

Aye, aye, aye, aye,
Aye, aye, aye, aye aye,
Tonight, tonight, keep holding me
tight,
And dance with me forever.

My heart does the samba,
Caramba, caramba, the rhythm is all
around me.
Now that your arms have found me,
Let the fire of love surround me.

Aye, aye, aye, aye,
Love me now or never,
Tonight, tonight, keep holding me
tight,
And dance with me forever.

The stars do the mambo,
By golly, by gambo,
I think they are drunk chiquito.
This is no time for veto,
When your kiss is so bonito.
Copyright 1954 by Trinity Music Inc.

WHEN I NEEDED YOU MOST

CHARLES TOBIAS ALEX KRAMER

When I needed you needed you most
You were there by my side
When I needed you needed you most
Then your love was my guide
When all of my hopes
Were caught in a web of dreams gone
astray
You were the only one
Whose heart never turned away
Then you changed from the lover I
knew
To a stranger one day
had learned to depend upon you
When my world fell away
Come back to my arms
Cause they need you like the stars
need the sky above
Like I needed you then I need you
now,
need your love.
Copyright 1954 by George Pincus Music Corp.



Robert Clary

If you were lucky enough to get a seat for the smash Broadway show, "New Faces," then you came face to face with one of the grandest little guys in the entertainment world, Robert Clary. Now that "New Faces" is a top movie, there is still a chance for you to see and hear this youngster do a song in a style that no one else can even attempt to approach. Remember the lovely little tune, "I'm In Love With Miss Logan?" That platter became a big seller for Bob.

The Robert Clary story is unlike any that we have ever told you. Bob was born in Paris, France, in 1926, the seventh child of a tailor. His mother worked in the shop also, so that Robert was left pretty much on his own. He loved to listen to the radio and phonograph and began to entertain the kids in his kindergarten class with his singing. Robert wanted to make singing a career and was well on his way in France, when the Second World War began.

In September of 1942, Robert, his father, mother, two sisters and a cousin were picked up by the Germans and sent to a labor camp. His prison number was tattooed on his arm, and he worked 12 hours a day for seven days a week. This lasted for two years, and Robert was allowed four hours off every other Sunday. He used to sing to the fellow prisoners, which helped all of them forget their hardships at least for a few happy hours. Robert was then shipped out to a forced labor group, and finally, after a 15-day horror-filled march, in which half of the four-thousand prisoners

died, he reached the feared Buchenwald concentration camp. Fortunately, the American Army liberated the group shortly afterwards, and Bob was saved.

When Robert was fully recovered (he was only sixteen at the time), he started making the rounds of the various French radio stations. He got a job here and there, but was so weak from his prison ordeal that he had to go away for a while and rest. Upon his return, he bought a loud suit, an oversized comic tie and went from night club to night club, singing for what people would toss his way. Finally, his different style landed him a job at a big club in Paris.

One day an American talent scout heard him. Through an interpreter he asked Robert to make a recording in English. For weeks Bob parroted the lyrics to "Put Your Shoes On Lucy" and "Johnny Get Your Girl." He made the record, not knowing one word of what he was singing. The records were great, and Robert was brought over to the States. The rest is history.

Robert signed with Capitol, and after making a few waxings, he received many requests to play night clubs. After a few dates in the West to get the feel of American audiences, he headed for New York. In the meantime, he had learned English so well that he had to listen to French recordings so that he wouldn't lose his accent. Robert became a big hit, signed with "New Faces"—both the show and the movie — did television work and completely won over the American people.

OPENING UP THE

ALMANAC



One of the show-stopping routines in "Almanac" is a comedy bit featuring Billy DeWolfe and comedienne Hermione Gingold. They leave the audience rolling in aisles



The dancing in the show is delightful, and so is the ballerina, Nanci Crompton



The younger generation takes over, with Geraldine Dunn and Carlton Carpenter

HIT PARADER invades Broadway once again to bring you the star-studded cast of "The Almanac," one of the brightest revues to grace the mainstem in quite some time. The show is full of laughter, color and wonderful songs sung by handsome stars like Tony Bavaar and Harry Belafonte.

The revue is different from a musical comedy in one big respect. No story is told—it is just a big show with many different acts covering most phrases of show business. "Almanac" has top stars of comedy, dancing and singing in the cast, and the thousands who have seen it have loved every minute of it.

Taking care of the comedy is Billy DeWolfe, England's Hermine Gingold and Orson Bean. The dancing star is Nanci Crompton, while Harry Belafonte, Tony Bavaar and lovely Judy Lynn handle the vocal department. Added all up, "Almanac" is tops in entertainment, and so we are happy to open up the "Almanac" for all of you to see.



Handsome Harry Belafonte introduced the hit tune, "Hold 'Em Joe"



On the distaff side of the vocal picture is beautiful and talented Judy Lynn



A new comedy discovery making the entertainment headlines is Orson Bean



Recently added to the line-up in the "Almanac" is singer Tony Bavaar

LET'S WALK AND TALK

JOE THOMAS

Let's walk, let's walk and talk,
(Let's walk, let's walk and talk,)
Let's walk and talk, when things go
wrong,
(Let's walk and talk, when things go
wrong,)
Oh, yes let's walk,
Let's walk and talk and get along.
(Oh, yes let's walk),
Let's walk and talk, let's walk and
talk and get along.)
'Cause if we walk, walk and talk,
within our hearts
(Cause if we walk, walk and talk,
within our hearts)
We'll surely find a little walk and
talk
Will bring some peace of mind
(We'll surely find a little walk, and
talk will bring
Some peace of mind.)
Walk with your father, walk with
your mother,
(Walk with your father, walk with
your mother,)
Walk with your sweetheart walk with
your friend,
(Walk with your sweetheart walk with
your friend)
Walk with your sister, walk with your
brother,
(Walk with your sister, walk with
your brother,)
If you've got troubles, walk with the
Lord
And your troubles will surely end.
If you've got troubles, walk with the
Lord
And your troubles will surely end.)
Let's walk, let's walk and talk, when
things go wrong,
(Let's walk, let's walk and talk, when
things go wrong,)
Oh, yes let's walk let's walk and talk,
and get along.
(Oh, yes let's walk, let's walk and
talk,
Let's walk and talk and get along.)
Copyright 1954 by Regent Music Corp.

I GUESS IT HAD TO BE THAT WAY

ARTHUR JOHNSTON SAM COSLOW

It could have been so divine!
It seem'd like Heaven's design!
We didn't have the right
To taste the bliss in sight,
I guess it had to be that way.
If we had met years ago
'Twould have been diff'rent I know.
I felt it, so did you,
But what were we to do?
I guess it had to be that way.
There I was, suppressing things I
didn't care to.
There you were, forbidden fruit I
didn't dare to touch.
My pretty bubble has burst!
Somebody else saw you first!
I might have known that fate would
be a little late,
I guess it had to be that way.
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signed 1933 by Famous Music Corp.

GO IN AND OUT THE WINDOW

(As You Have Done Before)

SY OLIVER BUDDY SMITH

Go in and out the window,
Go in and out the window.
Go in and out the window,
As you have done before.

First thing you do, is meet her,
First thing you do is greet her,
Don't go before you greet her,
As you have done before.

Next thing you do, is woo her,
Next thing you do, is woo her,
You know the way, pursue her,
As you have done before

Next thing to do, is squeeze her,
Next thing you do, is squeeze her,
That way you're sure to please her,
As you have done before.

Next thing you do, is kiss her,
Next thing you do, is kiss her,
Don't rush or you might miss her,
As you have done before.

Love bug is sure to bite her,
Love bug is sure to bite her,
Then, boy, you'll sure delight her,
As you have done before.

Next thing you do, is wed her,
Next thing you do, is wed her,
Don't lose your head and shed her,
As you have done before.

Been in and out the window,
We've been in and out the window,
We've been in and out the window,
That's all, there ain't no more.

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PLEASE DON'T SEND ME DOWN A BABY BROTHER

DOROTHY FIELDS ARTHUR SCHWARTZ

The only child is a lonely child they
say

There's no one home whenever I want
to play

As momma sings me her lullabies
She says someday I'll get a big surprise
But she don't know that this is what I
pray
And how I pray

Please don't send me down a baby
brother

Please don't fill up poppa's other knee
It would make me so mad that I could
spit!

There's nothing I've got I'd give to it,
No bundle from heaven is gonna split
with me

We just can't afford to feed another
I eat lolly pops enough for two
So, please don't send me down a baby
brother!

Cause if you do I'll send him right
up back to you.

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DISC JOCKEY

PROGRAMMING A D. J. SHOW

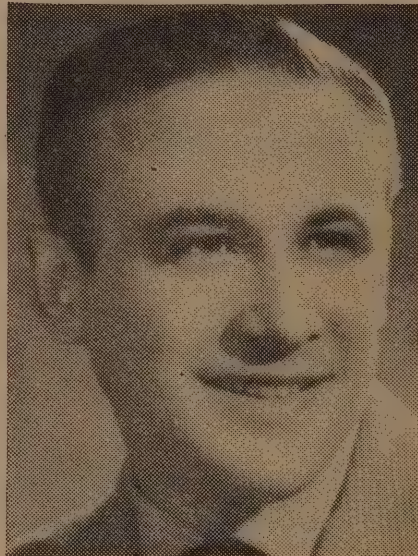
We move to beautiful up-state New York to meet one of the top record spinners in the district.

"Well hi to all the HIT PARADERS from Rome, New York. My name is Frank Roberts, and I haunt the air-waves every day, via WKAL. Three shows have I—"The Timekeeper Show," from 6:30 to 9:00 a.m.; 'Roberts Returns,' from 10:15 to 11:00 a.m.; and 'Roberts' Record Review,' from 12:30 to 1:30 every Saturday.

"The first show is an early-morning affair, designed to give the folks plenty of music, news, weather reports and ball scores. Of course, there's the time, but my sidekick, 'Timothy Time-Tone,' has charge of that department, with signals every five minutes, exactly on the five-minute period.

"Jim Waldrop speaking from WGAC, Augusta, Georgia, on the air from 2:15 to 4:00 p.m., with an evening 'Encore' from 8:00 to 9:00 p.m. This Monday-thru-Friday schedule uses a lot of material, and for the past year we have presented it in this manner:

"Pacing, first of all! We are just as careful of the mood and tempo of our show as any network show. Our afternoon theme is Doris Day's 'Beautiful Music To Love By.' We play to 'those who love and are loved.' After the theme, we might open with Dave Rose's sweet string job on 'Tenderly,' and then hit Tony Martin's 'Here.' Then comes Buddy Clark's fine old recording of 'You're Breaking My Heart,' followed by Chacksfield's lively



FRANK ROBERTS, WKAL



JIM WALDROP, WGAC

"Being a morning dee-jay, I concentrate on playing the kind of music that'll put the folks in a good mood—novelties, swing, Latin-American rhythms, some jazz and westerns, and a sprinkling of pop ballads. Another feature of the 'Timekeeper Show' is the jokes. (Jokes?) F'r instance—Lady to dog owner: 'Is that dog really a blood-hound?' Dog-owner: 'Sure. Fido, bleed for the lady.' That kind of thing serves a purpose—it gets people up—particularly if their radio isn't near the bed. Anyway, for this show, I try to follow these rules: be yourself; talk with the folks, not at them; and take the show, but not yourself, seriously.

"Roberts Returns,' my second show, presents music in a different vein. One day western, then jazz, then songs by artists whose last names begin with an 'L'. Anything goes. My third show, 'Roberts' Record Review,' is just that—a review of all the new diskings.

"Right now, I'd like to use this next paragraph to say 'thanks' to the HIT PARADER for inviting me to chat with you—and if you're ever in the Copper City, c'mon up—we'll talk music."

'Fiddler's Boogie,' which kinda tells us we have the show on the road.

"Then, of course, there are the commercials—ah yes! But when one lady writes us from Chicago that she wants to order the rest of the weekly cook books that we began selling to her in Augusta (she lived here then) that sends us promptly to the boss for another raise. But first, we mail off the cook books!

"Along with beautiful music of a romantic nature, we try to strike a more-or-less intimate note by sharing with our listeners an occasional observation garnered from reading or from a letter a particularly kind listener has written. Now and then we toss in some remark about experiences garnered from seeing most of the U.S., backgrounded with appropriate music, of course. (If we talk about the Grand Canyon, f'r instance, we let Ferde Grofe's music say it simultaneously.) And when the next day's mail includes a letter beginning: 'I'll never forget the broadcast this afternoon,' we kinda feel that maybe the pacing was right."

PLATTER PATTERN

PROGRAMMING A D. J. SHOW

Here's Max Cole, of WOV, New York City, to tell us about some of his programming techniques.

"Wake Up, New York!" is the title of my early morning 6:30-9:30 show on WOV. To do just that, there's nothing like a bright beat of a full band to lift the customers from the feathers and into the shoes. Naturally, I'm hopeful that the latter-day bands will splash back on the scene. But it takes nerve, dough, imagination and hard work to star and maintain a large band nowadays. Records have been the easy way out for many leaders.

"Yet, getting to the people in person is the important thing, and this means the road as well as the record. Bring back the dancers. I say, and

"From the 1450 spot on your dial, it's WAGM in Presque Isle, Maine. The show is called 'Let's Dance,' using Benny Goodman's waxing of the tune as my theme. My name's Oscar, Oscar Nelder, but I use only my first name on the air.

"Let's Dance' has been on the air for more years than I can remember. I used to listen to it when I was back in school—never dreaming that someday I'd be doing it myself.

"I like to open and close the show with a good lively instrumental number, with several more throughout the program in keeping with the title, 'Let's Dance.' With two large air bases in our radius, there are a lot of



MAX COLE, WOV



OSCAR NELDER, WAGM

you'll bring back the bands—and the record sales. Nowadays, about the only place to dance is on a floor about the size of a dime in a small 'smart' club, where the broom closet allotted to the dancers makes the monotonous samba and rhumba beat imperative. This is murder if you like to swing. Where, o where are the Roselands and Casino Gardens of yesteryear? The memories and romances of these large ballrooms filled by the large talents of large bands fill many a sentimental letter that hits my desk every week. Why not again?

"Some of the brightest of boys are around—bands that can swing as well as incorporate the most modern in musical ideas—Ray Anthony, Jerry Fielding, Buddy Morrow, Woody, the Duke, Marterie and Basie. You're not supposed to keep your feet still when these guys blow. I have to hold in when I hear them in a spot where I can't dance.

"I say put these bands in the ballroom and the college gym again and give the pins a chance."

young fellows listening, so I try to play a little of everything.

"To get to the programming of the show, it isn't just a matter of pulling an armful of records, as some folks might think. Knowing I have a large audience of assorted ages, I try to pick something that will please them all—as a whole.

"The current pop numbers get a lot of plays, with some of the old favorites sprinkled throughout. Recently, I've tried something new for a change. I select four different artists, two good dance bands to provide some nice instrumentals and two vocalists, male and female. The girl singer for that day I call 'Let's Dance Sweetheart.' I play about four sides by each artist—one selection at a time—a vocalist, a band, a vocalist, and so forth. Then I play a couple of 'Let's Dance' extras and start in all over again.

"Being way up here in Northern Maine, I don't have very many personalities up this way. Consequently, I don't do any interviews."

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DISC JOCKEY

PROGRAMMING

"This is Jerry Strong talking to you from WMAL and WMAL-TV, here in Washington, D. C., where I spin discs, assisted by my better half—Jimma.

"When Jimma and I sit down to program either of our two daily radio shows, we keep one thing foremost in our minds—what do the listeners want to hear?"

"Gosh, both of us could sit for hours, listening to the music of Art Tatum or Oscar Peterson. At home we play a lot of Dixieland—but that's strictly our personal taste, not the dish of the majority.

"We feel too many deejays make the mistake of programming their own favorites—perhaps in an effort to present a 'different' show—rather than sticking to the pop tunes, which by

WORKING WITH THE KIDS

"I've had offers for better jobs, but I like working with the kids around here and I wouldn't leave the Chester, Pennsylvania, area for the world," are the words of Delaware County's most popular disc jockey, the amiable Jimmy Lynn

Three years ago Jimmy took an audition at Station WVCH and passed the test without any training. Jimmy did disc-jockey work at WVCH until January 1 of this year, when he moved to station WPWA, where he is kept busy with his afternoon disc-jockey show, "Teeno Ramo," and his evening program, the "Night Watch."

As if this wouldn't be enough, Jimmy collects a group of entertainers and does high school assemblies and hospital benefits. He does this about



JERRY and JIMMA STRONG, WMAL



JIMMY LYNN, WPWA

the single fact of the number of records sold have proven their popularity.

"So, you don't like some of the tunes that sell a million platters. So, who is the show for—you or your listeners? The guy who yells 'commercial!' about every tune that makes a little money always reminds me of the drama critic who couldn't believe that anything made in Hollywood was entertaining, but would give a rave review to any pix produced on the other side of the ocean—good or bad.

"And, too, we don't feel any deejay can take it on himself to decide what is popular. A check of the record stores helps, and, if you have time, a check of the local juke boxes. But, we still go direct to the listeners. That's why our afternoon show is made up strictly of mail requests, while the morning program contains a liberal sprinkling of the week's most popular, along with the never-grow-old standards.

"So, take a tip from a couple of old hands. If you stick to your listeners' choices, you'll never lose 'em."

sixty times a year, which is an average of more than one a week.

He also packs thousands into his two big annual benefit shows at Columbus Center, the proceeds going to the Cerebral Palsy and Polio Foundations. Last year Frankie Laine and Teresa Brewer were on the long list of top performers present.

A while ago Jimmy realized his big dream with the opening of the country's first teen age night club. Within these two months Jimmy Lynn's "Teener Night Club" has seen quite a parade of stars. Among them are: Dick Lee, Frank Murphy, the DeJohn Sisters, Bill Haley and the Comets. Scheduled to be seen very soon are the Four Aces and Joni James.

Jimmy's plans don't end here. He is now working on the production of a full scale musical, "Oklahoma," consisting entirely of local teenage talent under the supervision of a professional director.

Jimmy Lynn, probably the foremost advocate of youth in the country is definitely foremost in the minds of the youth he has helped.

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PLATTER PATTERN

ARE THE BANDS COMING BACK?

"Hi, I'm Jack Mills and I'm a d.j. out at KSIB, Creston, Iowa. The following is my answer to the question, 'Are the bands coming back?':"

"Yes . . . some of the bands are coming back, I say that because a lot of them are again becoming beat conscious. Why are the Flanagans, the Anthonys, etc., selling packed houses. Simply because these bands lay down a danceable beat that the average dancer can follow. If a band doesn't have the drive, the lift, and the feeling to excite a rhythmic nerve from the brain to the feet for a ballroom patron, then there'll be dancing."

"For many years, I've played drums professionally with my own combo."



JACK MILLS, KSIB

We've done better business than a lot of the larger organizations—even with only 5 of us—because we keep in mind that the dancer does not carry a metronome in his pocket

"I think some of the pop records have discouraged dancing. I can personally name a dozen ballroom operators in this area of the midwest who are really singing the blues. Business is so bad, they say. Yet, look at the picture—on the nites the ballroom does not have a band on the stand, there is a juke box blaring out with present day pop tunes. Ever try dancing to 'Mule Train' or 'Ricochet'?—or to the flowing passages of 'Ebb Tide.'"

"Sure, the kids love 'em, so do we. All nice music for the jocks to spin and for the record shops to sell . . . but I play for young dancing crowds during the week, and the percentage of true dancing to the music is in mighty small proportion."

"I'm not criticizing the pop artists—the tunes they record are great, too. But just why can't the juke operators give the dancers a break."

"This is Jolly Joe Martin at Radio Station WOW, in Omaha, Nebraska. If you're wondering about the 'Jolly,' perhaps I can best answer it by saying I like to make my listeners happy. I enjoy kidding on the air, with the sponsors and with persons here at the station."

"My four programs keep me busy. I have a kids' show every Saturday at 8:15, on which I salute their birthdays and play records that they really enjoy hearing. And, of course, 'Cassie the talking cow' has become a big hit."

"The counter program, the '590 Hour' (that's our spot on the dial, too) at 8:15 a.m. every week day, is truly



JOLLY JOE MARTIN, WOW

the only one of its type throughout the midwest. My radio partner, Al Lamm, at the piano and celeste, and I offer real jest and jazz both alive and on records."

"Then my 'Doin' The Town', from 3 to 5 p.m. every Saturday has brought many famous personalities into WOW-Land homes I've had such people on the show as Robert Taylor, Rudy Vallee, Jan Sterling, McDonald Carey and over a hundred others."

"And then there's my 'Club 100' show at 9:30 p.m. each week night, which salutes Omaha's Centennial observance with information and music old and new"

"I think that the bands are absolutely coming back—especially Dixieland. And when asked who my favorite all-time singing star is, it really isn't any problem. You see, I would always answer Perry Como, and I've found that a lot of my listeners feel the same way. Now, as far as a new singing star. I give my vote to Buddy Victor with Ralph Flanagan's orchestra."



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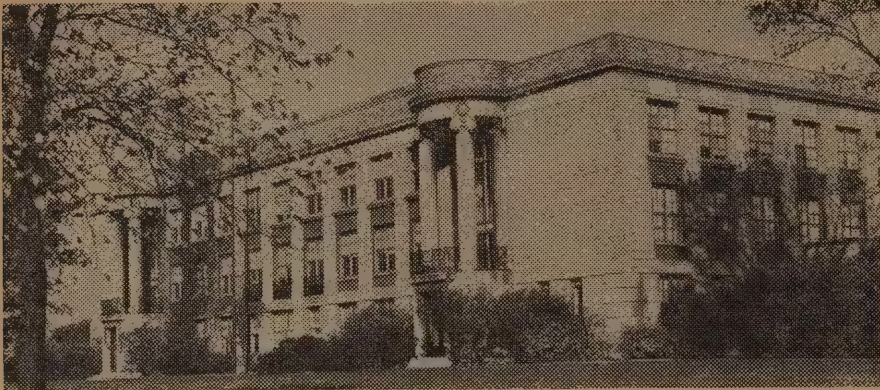
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By BILL LAMNECK



Located in the home of Ohio State University is Linden-McKinley High School of Columbus, Ohio. Some 2200 students make this one of the top schools in the state

There is never a dull moment at Linden-McKinley High School, in Columbus, Ohio. The spare time of a good many of our 2200 students is consumed by extra-curricular activities, such as sports, clubs, music, dramatic productions, and school newspaper work.

The student council "wakes us up" in the morning with a disc jockey program in the auditorium before school. It is called the "Early Bird Show." According to the "Early Birds," tunes which rated high with L-M wax fans as the '54 school year came to a close were "Make Love To Me," by Jo Stafford, and "Till Then," by the Hilltoppers. Patti Page's version of "Cross Over The Bridge" was running a close third.

Dramatically inclined students can display their talents at the "Variety Show," held each year in March, or the school play in November. The L-M Ray Anthonys, Perry Comos, and Teresa Brewers are also given a chance to perform on the "Variety Show."

Ask any Lindenite about sports, and he'll beam proudly as he tells you about our football team that won the city league championship in 1953. As this article is being written, our baseball team is well on its way to another championship. Linden is also proud of its basketball, track, swimming and golf teams with their excellent records.

The L-M instrumental music depart-

ment is geared to suit everyone. If you like beautiful music, you will enjoy our orchestra. If cool-jazz sends you, "Y'All Come" and hear our swing band; and if you like to tap your foot to a lively march, try our marching band.

Our vocal music department, consisting of a mixed chorus, glee club, boy ensemble and girl ensemble, has won excellent ratings in state music contests in recent years.

Among the annual dances at L-M are the "May Queen Dance," the "Homecoming Dance," and the Christmas and Valentine Hops. Also, not to be omitted is the senior prom, which is the subject on many tongues during the months of April and May.

All these activities are recorded by the Journalism department in the school paper, The Panther's Roar, and our yearbook, The Panther. The Panther's Roar was recently accepted by Quill and Scroll, a national society for high school journalists, and many staff members and reporters are hoping to earn Quill and Scroll pins this spring.

Linden, being a junior and senior high school combined, also has a junior high paper, The Searchlight, which is published four times yearly.

Current clothing fads at L-M include flannel pegs, roll collars and large cufflinks. The girls are wearing bright spring colors and neckkerchiefs, which can be pinned at various angles for variety.



Here is a picture of the entire staff of The Panther, the school's yearbook which annually rates as one of the top books for a large class A school

NOBODY MET THE TRAIN

BENJAMIN WEISS DASH CROY
When the train pulled in the station,
I ran to information,
And looked for my love in vain,
Tho' he promised that he'd meet me,
He wasn't there to greet me,
And nobody met the train.
Nobody met the train,
I looked for my love in vain,
Instead of a wedding, back home I'll
be heading,
'Cause nobody met the train
Copyright 1954 by Laurel Music Corp.

WHEN MAMA CALLS

BOB MERRILL
Girls he'll meet down the street at the
cafe
Think he's free as an eagle above,
But I break their wagon down every-
time I come aroun',
When mama calls him he just runs!
When mama calls he comes!
He might tell them I don't understand
him
He may dance and romance them a
while
But I warn them from the start
Not to take the thing to heart,
When mama calls him he just runs,
When mama calls he comes!
Every grown up man is just a little
boy
And a brand new blond is a brand
new toy,
But like a chicken knows her chicks
Well, mama knows how daddy ticks,
And mama knows some darn good
tricks herself.
There are lips he might kiss in the
starlight
Other arms have some charms neath
the moon
But just like a little boy, he gets tired
of the toy
When mama calls him he just runs
When mama calls he comes!
Copyright 1953 by Joy Music, Inc.

TWILIGHT TIME IN TENNESSEE

JAY MILTON RICKY EDWARDS
There's stardust on fields of cotton
And a nightingale in ev'ry tree
A scene like this is not to be forgotten
It's twilight time in Tennessee
The new moon is slowly rising twice
as big
As any moon should be
To folks who know the South it's not
surprising.
It's twilight time in Tennessee
Theres' nothing in the world could be
more thrilling
The music that you hear is "love's
refrain"
You've never seen so many hearts as
willing
It seems to be just one big lover's lane
The shadows are softly falling
One more night and one more memory
Romance is in the air and love is
calling
It's twilight time in Tennessee.
Copyright 1953 by Glenwood Music Co.

PAKISTAN

K. C. ROGAN ARTHUR WILLIAMS

I'm gonna pack me off to Pakistan,
I'm gonna hop an east bound caravan,
I'm gonna learn to charm a snake or
two

And never think of you.

I'm gonna pack me off to Pakistan,
I'm gonna cool me with a bamboo fan,
I'm gonna fill me full of Jasmine tea
And make you long for me

There's be no more wondering if
you'll call

You can have your hundred other
sweethearts,

I won't mind at all

So don't give me that disappointed
look,

I'm not another number in your book,
I don't intend to be an Al Moran

I'm packin' off to Pakistan.

Copyright 1954 by Burke & Van Heusen, Inc.

THE TOUCH OF GOD'S HAND

BOB NOLAN

The prairie sun sends down its ray
To warm my heart through every day,
The starlight beam that guides my way
Is just the touch of God's hand;
The scattered pearls of morning dew,
The rainbow mists on hills of blue,
The silver vale of moonbeams, too,
Is just the touch of God's hand.

The desert breeze that brushed my
hair,
The leaf that fell from who knows
where?

The scent of wild flowers in the air
Is just the touch of God's hand;
The wasteland call that fills the sky,
The hum of wild wings sailin' by,
The warm earth bed on which I lie,
Is just the touch of God's hand.

The desert yields a water pool
Where wild things meet their thirst to
cool,

And I'm a carefree happy fool,
I know the touch of God's hand;
The rain that falls I love so dear,
And joy is mine just livin' here,
I know he must be standin' near,
I've felt the touch of God's hand.

Copyright 1936 by American Music, Inc.

MY PRETTY PARAKEET

GLORIA SHAYNE NOEL REGNEY

My pretty parakeet heard you
whispering "I love you"

Pretty soon my parakeet said "I love
you" too

My pretty parakeet heard you
murmuring, "forever"

Pretty soon my parakeet said "forever"
too

We were happy, so happy together
Till the day when you sailed far away

My pretty parakeet keeps on
whispering, "I love you"

He and I are wondering when you're
coming home to stay

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ization, give name

MY HEAVEN AND EARTH

BOB MERRILL

Where, oh where is there one like you
Who, please who has a heart so true?
I lost my angel when I lost you
Come back, my heaven and earth.

Dawn is in the skies
Haven't closed my eyes;
I'm so all alone wond'ring how you
are
Hoping you're not far
Waiting and list'ning for the phone.

There will never be other lips for me;
No one else's charms
If you get the blues
Please don't let the blues
Drive you to someone else's arms.

You were born to be always near to me
Mine and mine alone
Why should one mistake
Cause two hearts to break
Darling I swear I'm your's alone.
Copyright 1954 by Oxford Music Corp.

THEY CAN'T TAKE THAT AWAY FROM ME

GEORGE GERSHWIN IRA GERSHWIN

The way you wear your hat,
The way you sip your tea,
The mem'ry of all that
No, no! They can't take that away
from me!

The way your smile just beams,
The way you sing off key,
The way you haunt my dreams,
No, no! They can't take that away
from me!

We may never, never meet again
On the bumpy road to love,
Still I'll always, always keep the
mem'ry

Of the way you hold your knife,
The way we danced till three,
The way you've changed my life.
No, no! They can't take that away
from me!

No, They can't take that away from
me!

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BLAME IT ON MY YOUTH

EDWARD HEYMAN OSCAR LEVANT

If I expected love
When first we kissed,
Blame it on my youth;
If only just for you
I did exist, blame it on my youth.
I believed in ev'rything
Like a child of three,
You meant more than anything,
All the world to me!
If you were on my mind
All night and day,
Blame it on my youth;
If I forgot to eat and sleep and pray,
Blame it on my youth.
If I cried a little bit
When first I learned the truth,
Don't blame it on my heart,
Blame it on my youth.
Copyright 1934 by T. B. Harms Co.

CHANGE OF HEART

FRANK C. SLAY, JR. BOB CREWE

Why don't you warm up a new song
The tune you keep singing's an old
song
It seems you've had another change of
heart.

Tho it still thrills me to hear you
whisper
You're mine when I'm near you
Your change of heart keeps driving us
apart.

You say you love me on one day
Then disappear on the next day
Why can't your love be steady
Steady just like mine,
And so dear with you without you,
I'll go on dreaming about you
Your change of heart gets stranger all
the time.

Copyright 1954 by Redd Evans Music Co.

STAY A LITTLE LONGER

DAVE COLEMAN RICHARD M. SHERMAN

Stars are shinin' in the sky,
So's the lovelight in your eye.
Stay a little longer (linger longer)
Stay a little longer (linger longer)
The night is young and so are we;
If you really care for me,
Stay a little longer, (linger, longer)
Stay a little longer.
I told your ma I'd bring you home,
But I didn't tell her when.
It's only half past kissin' time
And time to kiss again!
So! kiss me once and kiss me twice,
Kiss me long and kiss me nice!
Stay a little longer (linger longer)
Stay a little longer
Hold me tight and stay a little longer
in my arms!
Hold me tight and stay a little longer
in my arms.
Hold me tight and stay a little longer
in my arms!

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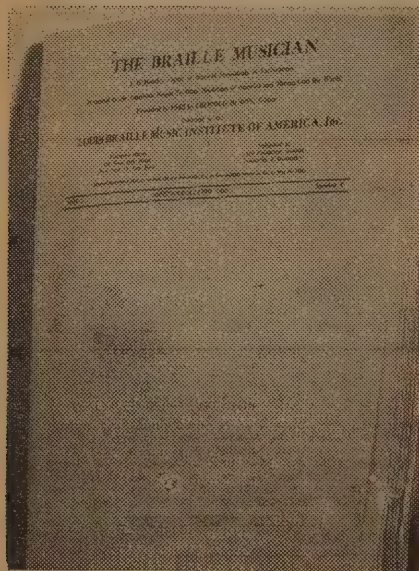
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MONEY-BACK GUARANTEE

MUSIC FOR THE BLIND

By CHARLES REED JONES



This is a copy of the Braille Musician the club's official book

Did it ever occur to you that your radio disc jockey is one of the most public-spirited men in your community? He spends a lot of time picking tunes and devising gimmicks for your entertainment. But, he also spends a lot of time finding what needs doing in his community—and doing it.

You read HIT PARADER and, perhaps, some others of more than 250 music magazines published in the United States. The chances are you never have seen and never will see a copy of The Braille Musician, the only music magazine in the world for the blind. However, if you were to see a copy of the current issue, you would read a most interesting tribute to a disc jockey on the cover:

"This issue of The Braille Musician is specially dedicated to Earle Pudney, popular disc jockey on WGY, the General Electric Company's radio station in Schenectady, N. Y., in appreciation of his outstanding efforts in behalf of 'The American Record Club for the Blind.'"

Earle Pudney learned about the above-named club, which distributes standard phonograph records with braille labels and braille jackets, without which the sightless cannot distinguish one record from another. Earle decided that it was up to those who can see to buy records for those who cannot see, and he told his large audiences about the plan. Other disc jockeys joined in the campaign, and hundreds of free records have gone out all over the country. It was just another of the many times that the nation's disc jockeys have distinguished themselves "beyond the call of duty."

The Record Club is one of the many

services of the Louis Braille Music Institute of America, 140 West 58th St., New York City. It publishes The Braille Musician, which was founded in 1942 by Leopold Dubov, a well-known blind musician, who is still its editor.

The Braille Musician, being the only magazine in its field, necessarily covers both classical and popular music, for it must be all things to all readers. It may well be the best of all musical magazines because it publishes the best material from all "ink print" music magazines, whose publishers and authors generously make their articles available without cost.

Local chapters of The Institute are now being organized in several cities. The New York Chapter held its first monthly meeting and informal musicale early in May at the world-renowned Juilliard School of Music. The program consisted of Columbia Masterworks recordings from the Record Club's library, including Mozart's Piano Concerto No. 20 in D Minor, played by Rudolf Serkin and the Philadelphia Orchestra under the direction of Eugene Ormandy.

James Fasset, Director of the CBS Radio Music Division and commentator for CBS Radio's Sunday afternoon New York Philharmonic-Symphony concerts, was the principal speaker. The program also included Mr. Fasset's recorded interview with Mr. Serkin.

The work of the Institute is financed by membership dues of both sighted and sightless persons, by gifts—and, as we suggested in the beginning, by the spirited efforts of our good friends, the disc jockeys.



EARLE PUDNEY, WGY

LOVE HIM SO MUCH

(I Could Scream)

HUGHIE PRINCE DICK ROGERS
BILL SHELDON

He's one foot wide
He's eight feet tall
Sleeps in the bedroom
With his feet out in the hall
But I love him love him so much I
could scream
(Oooh I love him! oooh how I love
him)
He's got no class he's always broke
Can't afford champagne
So we gotta split a coke but I love
him,
Love him so much I could scream
(Oooh I love him! oooh how I love
him)
He doesn't wear a tie
He's not a fancy Dan, his forehead's
not too high,
He's not a college man,
He's Mother Nature's "burnt toast"
He never won a prize, he's got the
wrong physique,
He tells the biggest lies
But when we're cheek to cheek
(oooooooh) (oooooooh)
He's the most
If I should go away somewhere,
I'm sure he'd find me if I wire him
the fare,
But I love him love him so much I
could scream
(Oooh I love him! oooh how I love
him).
He calls me up and makes a date
I get all ready then I wait and wait
and wait
But I love him love him so much I
could scream
(Oooh I love him! oooh how I love
him).
He says to me "I love you so"
And then he says it to some other gals
I know
But I love him, love him so much I
could scream
(Oooh I love him! oooh how I love
him)
He's never read a book
His eyes are "sunset red,"
He's got the strangest look,
He's got a crew cut head,
He takes the Oscar for "drips."
He never went to school,
Can't read or write,
I guess that I'm a fool,
But when he holds me tight
(Ooooooh) ooooooh my heart flips.
If he should leave and say "that's all"
He knows I'm ready all he has to do
is call,
'Cause I love him love him so much I
could scream,
Ooooooh I love him, ooooooh, how I love
him,
Ooooooh how I love him, ooooooh how
I love him,
Love him love him so much I could
scream.

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AND KEEP IT OFF" ****

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BECOMES YOU!**

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take off up to 10 pounds of excess weight in 10 days. (2) to taste better or as good as your favorite candy and to be the best plan you ever followed or you get your money back.



**SCIENTIFICALLY AND
CLINICALLY TESTED!**

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AND STAY SLIM!**

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**AMAZING DISCOVERY
OF SCIENCE!**

The Kelpidine Candy plan is the result of scientific research for something that will stop your craving for fattening food and also satisfy your appetite. This delicious candy does not turn into ugly fat, it gives you the same feeling of fullness you have after you have eaten a satisfying meal. It kills your desire to overeat—it kills your craving for bedtime snacks and for in-between meal snacks. It's so safe even a child

**IT'S UNHEALTHY
TO BE FAT!**

Insurance companies and doctors tell everyone that too much fat shortens your life! Fat people die years sooner than people with normal weight! So be Safe! Be Fair to yourself! Start taking off ugly fat with delicious tasting Kelpidine Candy plan!

can take it without bad effects. With Kelpidine Candy all you taste is its deliciousness—you can't tell the difference!

**KELPIDINE CANDY IS
DIFFERENT!**

The amazing clinical tested and proven reducing substance contained in Kelpidine Candy is prescribed by many doctors—Don't be misled by imitation products—Kelpidine Candy is the result of scientific research and is the last word in Reducing.

DON'T CUT OUT FOODS CUT
DOWN ON CALORIES!**

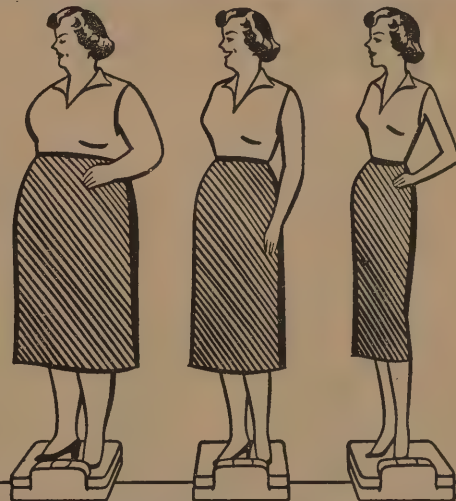
You never starve, you always feel full with Kelpidine Candy plan—You'll never suffer hunger pangs—Your desire for high calorie fattening foods is always satisfied! With Kelpidine Candy Plan you eat the same quantity of foods—you merely cut down on the high calorie rich foods with the help of Kelpidine Candy. You eat as much as you want, your calorie intake will be less—That's the delightful amazing thing!

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Try the liberal supply of Kelpidine Candy Plan on our 10-day no risk offer. Keep a record of your weight—if you are not pleased with your loss of weight; if you can taste any difference between this candy and your favorite candy—return for refund. Just fill out coupon and mail to AMERICAN HEALTHAIDS CO., Dept. K-92, Candy Division, 318 Market St. Newark, N.J.

MONEY BACK GUARANTEE

You must be entirely satisfied with your loss of weight—This candy must taste as good as or better than your favorite candy—You must get rid of dangerous excess fat or your money will be refunded—Don't delay—You have nothing to lose but excess weight so mail coupon below now!



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WITH THIS DELICIOUS REDUCING CANDY PLAN!**

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\$1.00

**TRIAL
SAMPLE
SIZE!**

CUT OUT AND MAIL—NO RISK COUPON NOW!

**AMERICAN HEALTHAIDS COMPANY, Dept. K-92
Candy Division,
318 Market Street, Newark, New Jersey**

- ☐ I enclose \$1.00, send trial sample size, postage pre-paid!
- ☐ Rush a Liberal Supply of Kelpidine Candy plan. I enclose \$3.00, send postage pre-paid. (I save up to 75c postage by sending payment with order.)
- ☐ Rush a Large Economy Supply of Kelpidine Candy. I enclose \$5.00, send postage pre-paid. (I save up to 90c postage by sending payment with order.)

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Robert Wagner

POINT OF ORDER

STAN FREBERG DAWES BUTLER

Ladies and gentlemen, we take you now to the committee room where Baa Ba Black Sheep is being investigated at the sub-committee shearings. He is accused of receiving a special shearing instead of being clipped with the rest of the flock. The next voice you will hear is that of the counsel.

"And now, Mr. Sheep, will you or not tell the committee your full name."

"Baa Baa Black Sheep."

"Now, Mr. Black Sheep," I see here, (point of order), I understand that (point of order), you have been accused. Excuse me, do you have a point of order, senator?"

"How long, how long? Give me a pitch, boy. There's the note right there. How long must this needless brow-beating (sigh), this poor sheep go on . . ."

"But I have . . ."

"Let me finish . . ."

"But I have only asked him his name so far."

"Let me finish . . . I object to your inhuman treatment . . ."

"But don't you see, senator, he is inhuman; he is a sheep."

"Oh, drop it."

"I will ask you now, Baa Baa Black Sheep, have you any wool?"

"I did have, but I've been sheared, and I'm cold."

"Do you realize that you have not answered my last question?"

"Could I have the last question read?"

"Alright. Do you or not possess a quantity of a fibrous substance, which grows on or about your back, and from which, as well as being used in the manufacture of garments, a by-product known as lanolin is made for the personal adornment of the human race? Now I think you can give me a simple yes or no answer on this."

"Yes or no."

"Point of order."

"Would you tell the sub-committee how many bags full?"

"Point of order."

"Yes, sir, yes sir, three bags full."

"Point of order."

"Now, let's see, let's see."

"Let's see (point of order), let's see (point of order)."

Let's see (point of order), let's see (point of order)."

"Oh, I'm in good voice today."

"Objection, Mr. Chairman! I would like the last statement stricken from 'his record. He is in lousy voice."

"Well, be that as it . . ." (music plays)

"Point of order. Let me speak. Point of order, point of order. Let me finish. Point of order, point of order. Point of order. How much longer must this circus continue? I think we're entitled to . . . oh, drop it."

"Now, Mr. Sheep, how did you dispose of these three bags of wool?"

"One for my dame and one for the little boy who lives down the lane."

"Point of order, Mr. Chairman (sigh), I think anyone who would rhyme dame and lane is a bad risk."

"What are you, with me or against me."

"Mr. Sheep, in this photograph of you, the dame and the little boy down the lane, has anybody been cut out?"

"Yes, my master. He's been cropped."

"And what did he do with his bag of wool?"

"He had it made into long red underwear."

"Now we're getting somewhere. Is it a fact you said under oath he had it made into red underwear? Is that true?"

"Have I denied it?"

"Were you ever, or are you now, a pink?"

"I am now; I ain't got no wool on; I'm freezing!"

"Senator, before the sheep catches his death, let's join our voices in the 'Baa, Baa Song'."

"I refuse to sing on the grounds it is an inexcusable rhyme."

"But, senator, we've got to end this record somehow."

"But I . . ."

"From the top, boys."

"Baa, baa black sheep have you any wool"

Yes sir, yes sir, three bags full

One for my master, one for my dame

One for the little boy who lives down the lane."

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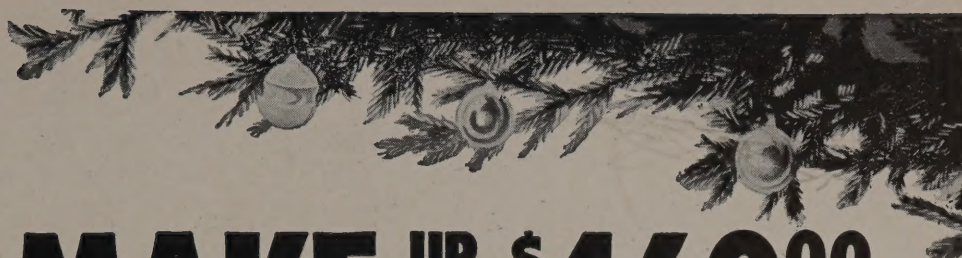
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—Lawrence M. Deno, West Chazy, N.Y.



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—Mrs. Arvin Rogers, Stamps, Ark.

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—Ivan W. Dayley, Lisco, Nebr.



Does Better Than Friend Who Has Teacher

"My friend who has been taking lessons from a private teacher for the same length of time, is still doing simple exercises—while she would have been playing popular songs like myself had she taken the U. S. School Course in-



stead." —Miss Marie Van Hulle, Manitoba, Canada.

Asked to Play in School Band

"Before I enrolled in your course, I didn't know a note of music. Soon I was asked to play the piano for our school's rhythm band. My teacher was so surprised—and congratulated me on how well I could play in such a short time!"

—Patricia McKee, Delphos, Kansas.



Plays At Dances

"One thing I especially liked about your lessons is that they can be taken in spare time. I did all my lessons at night after supper. I was able to play pieces for my friends and family within a short time. I also had the enjoyment of playing at dances, which is a lot of fun."



—Charles LeRoy Schmell, Birds Eye, Indiana.

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IMAGINE the thrill of starting to play real music in your very first lesson! IMAGINE the joys of learning music **WITHOUT** stirring from your own home—**WITHOUT** the bother and expense of having a private teacher—**WITHOUT** spending months at boring scales and exercises!

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